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Teacher's Guidebook for

# **starting points in language**

# **b**

**by Corinne Farber**

**General Editor  
Bill Moore**

**GINN AND COMPANY**  
EDUCATIONAL PUBLISHER

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## Starting Points in Language – Basic Assumptions

In planning the content, the organization, and the teaching-learning strategies in *Starting Points in Language*, the authors have kept the following assumptions very much in mind.

- that children think only to the extent that they can use language and that language is the tool that enables them to relate new experiences to what they already know, to come to conclusions about the new experiences, and to modify and extend their understandings in the light of new experiences; in short, it is language that allows children to make sense of the world around them
- that children who come to school have already through concrete experiences and real-life situations acquired the ability to use language, and that the child should extend this ability by unifying the children's school and outside-school life
- that much of the knowledge and information children bring to the language program is the result of sensory experience—what they have observed, touched, experimented with, listened to, reacted emotionally to—and that a language program should make some provision for student involvement in sensory experiences
- that children's learning proceeds from the concrete experience to the abstract concept, from the personal to the impersonal, and that the affective, or emotional, response is as relevant to learning as the cognitive, or intellectual response
- that the knowledge, the information, the ideas, and the attitudes children bring to the language program are not restricted by subject area and that a language program should be interdisciplinary in scope
- that many of the ideas and attitudes children bring to the language program have been acquired through talking, and that a language program should allow children to talk together about their experiences, to share their ideas, to examine their attitudes
- that language is not a separate subject area but a process that is related to reading, writing, speaking, listening, acting out, and to all the subject disciplines
- that language skills are more readily understood and acquired when they are related to material that is of interest and concern to children rather than presented in isolation
- that children's needs, abilities, and interests differ, and that there can be no one "system" but only a system that provides alternative learning experiences and is based on a broad range of teaching-learning strategies

## Starting Points in Language – A Thematic Organization

It was decided by the authors and those concerned with the development of *Starting Points in Language* that a thematically organized language program best implemented the basic assumptions described above.

### Choice of Themes

Several criteria were used in selecting themes for each level of *Starting Points in Language*. First, a theme had to be of interest to most children at these age levels. Second, the theme had to provide a functional framework for the teaching and learning of language skills. A third consideration was the range of themes at each level. Language has a content of its own and therefore each level contains themes about language and literature. Because language skills



## Themes in Starting Points in Language

	Level A	Level B	Level C	Level D	Level E
Language	Starting Points Do You Get the Message?	In Hot Water	What's in a Word?	Choose a Word 'Twas Brillig	Ha no ha no O ro You Too Can Be a Handsome Dog
Literature	What's on Your Bookshelf?	Things that Go Boomp in the Night Zeus Is Hurling His Thunderbolt	What Might Happen If ...	Laughter Makes the World Go 'Round They Dared to Be Different	It Was a Dark and Stormy Night The Sea Is a Hungry Dog Then ... I Heard a Sound Behind Me
Human Values	Who Am I?	What's a Hero?	Dear Puzzled	Girls and Boys Chair Up for Tailor-Mades	Part of the Crowd In the Eye of the Hurricane \$500,000 and Blisters
Art Sensory Perception	How Do You Know Your Soup is Hot? Does the Kennel Fit the Dog?	String-a-Line	A Turn, a Twist, and a Bend	Feelin' Groovy	Where Were You on the Night of January 14 at 7:02 P.M.?
Science	Spiders are Different His Brain Weighed Just One Pound Snakes Alive! Dig in the Sand and Look at What Comes Up	It's a Dog's Life Stop, I can't Bear It! Every Time I Climb a Tree	The Unexplained Horses Are ... No Wild Animal Dies of Old Age	You Don't Want to End Up in a Shark's Stomach Up, Up, and Away	Children, Eat Your Algae
Social/ Studies	I'm The King of the Castle The World Is ... The House That Suits You May Not Suit Me	Below 32 Knights and Dragons Tell Us a Story What's Special About Today?	If Once You Have Slept on an Island Highways and Byways I Dig! Mon Pays	Strange Places Buffalo Dusk Rogues and Riches	One Giant Leap
Other	Good-bye Until Next Fall	It's a Mystery to Me If You Don't Watch Out...	Take Me Out to the Ball Game Eat, Eat, Eat! But Everyone's Wearing It!	There's Always Something to Do	Everybody's Talkin' Don't Fall Out of Windows Much

are necessary for learning in all subject areas, each level includes themes that might be classified as social studies or science. In order to use and build on the child's outside-school experiences, each level contains themes about sports, art, or leisure-time activities. And because the language skills are so closely related to personal growth and development, there is at each level one theme that encourages children to think about human relationships and values.

The chart "Themes in Starting Points in Language" lists by subject area the themes for each level. It should be noted, however, that each theme has been classified on the basis of its major emphasis; obviously many themes will relate to several subject areas.

## **Content of Themes**

Each theme contains a variety of "starting points" — excerpts from literature, newspaper clippings, cartoons, black-and-white photographs, poems — chosen because of their motivational appeal. Related activities are classified under the headings Mostly Acting, Mostly Talking, and Mostly Writing. For example, "I'm the King of the Castle," the first theme in *Starting Points in Language A*, the talking, acting, and writing activities include appreciating rhyme in chants, comparing information about the ways games are played, using the encyclopedia to find answers to questions, interviewing older persons about games played in the past, reporting findings to the class, acting out conflicts in games to learn why rules are important, determining ways of resolving conflicts, describing games clearly enough to be understood by others, writing imaginary stories about games, making up games.

Learning objectives for each theme are classified under the headings Talking-Listening; Moving-Acting; Valuing; Writing; Literary Appreciation; Language Study-Vocabulary Development; Locating and Organizing Information. For the learning objectives in each theme, see the charts preceding notes on each theme in this guide.

A flow chart indicating major activities and content areas in the theme is found immediately after each of the learning objectives charts.

## **Advantages of Themes**

A thematically organized language program has many advantages for students and for teachers. The use of themes:

- provides a practical vehicle for the implementation of a language program built around reading, writing, speaking, listening, and acting out.
- provides "freedom within structure" for the teacher who wants children to learn the basic skills of communication and at the same time have sufficient opportunity for creative expression
- ensures that language will be viewed as a process related to all subject areas rather than as an isolated subject
- enables the teacher to make the decision about which parts of the program will be used with one group, with small groups, and with individuals
- allows children to pursue an enquiry or problem-solving approach by questioning, hypothesizing, experimenting, testing, and researching within an overall framework determined by the teacher



- makes it possible for all children to participate in the same theme by providing a broad range of activities for different ability and interest levels
- allows children to start with concrete personal experiences and proceed to impersonal analysis, and encourages affective and cognitive responses by presenting a variety of stimulus materials
- increases the opportunity for critical thinking and reduces the possibility of faulty ideas by including a number of viewpoints and opinions about a topic
- reduces learning problems by giving children a longer period of time in which to build up information and vocabulary about one topic
- enables children to learn the mechanical skills of communication in a meaningful context rather than in isolation

## Planning the Theme

In planning a theme, the following recommendations are suggested:

1. *Choosing a theme* — There are fourteen themes in each of the *Starting Points in Language* texts. All themes can, of course, be done or a selection of themes can be made by the teacher and/or the students.
2. *Timing of theme* — No maximum period of time can be recommended, but a minimum of two weeks for each theme is suggested. The amount of time given to any one theme will depend on the students' interests and abilities, and upon the extent to which they go beyond the suggested activities in the text.
3. *Selecting activities and skills objectives* — Charts outlining the learning objectives and activities in each of the themes are included in this guidebook. These will be helpful in planning the development of the theme and in making a choice of activities and skills objectives.
4. *Mostly Acting, Mostly Talking, Mostly Writing* — These sections in the guidebook give information on the objectives in these categories and suggestions for skills teaching. It is suggested that this material be read before beginning a theme.
5. *Specific suggestions for theme* — Summaries, notes on activities, and book lists for each theme are provided in this guidebook. Books related to the theme should be secured before the theme is started.
6. *Grouping* — It is recommended that the opening activities be done with the class as a whole, that some activities be done in small groups, and that other activities be done on an individual basis. However, decisions about grouping should be made by the teacher and on occasion by the students.
7. *Kinds of groups* — The thematic approach provides many opportunities for children to be grouped on the basis of interest; this type of grouping is often useful as an alternative form of grouping in a class where children are usually grouped by achievement. Children who require practice in a particular language skill may be brought together in a special needs group; when the skill is mastered, the group is disbanded.

## **Mostly Talking — Mostly Acting — Mostly Writing**



# Mostly Talking

Oral language is the most common method of communicating. The child who cannot listen to what others say with comprehension and who cannot communicate his or her ideas clearly is handicapped in school and in everyday life.

Oral language—which includes speaking and listening—is the foundation for writing and reading activities. In order to achieve facility with language, students must use language in a variety of situations. The many activities in *Starting Points in Language—mostly talking*—provide the students with this variety of situations.

In this manual, speaking and listening are separated in order to provide more detailed suggestions for each of these areas of the oral language program. Aims and objectives, plus practical suggestions, are included for each of the two sections.

## Speaking

### Aims/Objectives

- A. Express ideas and thoughts clearly.
  - 1. Ideas should be presented in a logical sequence and should be adequately developed.
  - 2. Details should be chosen and presented so that their importance is clearly understood.
- B. Extend vocabulary so that the speaker:
  - 1. can use words to express exact meanings.
  - 2. has a variety of language available, thus making for more interesting communication.
- C. Help students develop socially, as members of a group, by sharing experiences and ideas with each other; help students gain confidence.

### Kinds of Oral Language Activities

#### A. Conversation

Conversation is an informal way for the students to communicate with each other. Many of the *mostly talking* activities in *Starting Points in Language* fall into this category. Many of the activities relate to the sharing of experiences or feelings the students have had.

Some points to keep in mind in promoting conversation:

- 1. The classroom atmosphere should be relaxed.
- 2. Students should talk *with* and not at each other.
- 3. Students should listen and respond to what others say.
- 4. Students should contribute to but not monopolize the conversation.
- 5. Students should interrupt politely to present a different point of view or a new idea.
- 6. Students should disagree politely.
- 7. Students should introduce new topics when needed.

#### B. Discussion

A discussion differs from a conversation in that it keeps to one topic. A good discussion requires everyone in the group to participate, to listen to what others say, and to keep to the subject.

Many of the discussions in *Starting Points in Language* will be carried out in small groups. As the students' previous experiences with small group discussions will vary from class to class, you might choose from the following suggestions those that are suitable for the particular group.

- 1. A small group should ideally consist of less than six people. Five is generally a good number to have in a small group.
- 2. Include in a group students with different verbal abilities and both boys and girls. You should make up the groups most of the time.
- 3. Adult direction is necessary until students have developed discussion skills. It is important that you act as a *guide* in facilitating the discussion process rather than being a participant in the discussion of the topic. The students should be encouraged to talk to each other, *not* to you. One way to achieve this is to *not* have the students raise their hands when they want to

speaking, but rather to learn to take turns and to speak when someone else has finished. This will also make the students better listeners.

To develop the discussion procedure you should:

- (a) create a relaxed but “businesslike” atmosphere.
- (b) see that all members understand the meaning of the topic in the same way. This can be done by having one student say what the topic means to him or her and asking the others if they agree. Then the students are ready to begin their discussion.
- (c) encourage participation of all group members. If someone has not participated for some time, you could say something like, “Sally, what do you think about Jim’s idea?” or “Sally, what comes into your mind about this suggestion?”
- (d) help students keep to the topic by reminding them quietly that they have digressed. A simple reminder such as, “That’s a good idea for another discussion” could be used. If students digress too much, then the topic under discussion may not be suitable and they might discuss what would be a better topic.
- (e) help students listen well. If students tend to repeat what has already been said or make inappropriate and unrelated comments, you could call this to their attention by saying, “Tim has already said that.”
- (f) help curb the person who frequently interrupts. This can be done by saying, “Remember to wait your turn,” or “Sally hasn’t finished speaking.”
- (g) help the group summarize. When the students have finished contributing to the topic ask them to recall the main ideas of the discussion. As the students’ facility to handle discussions develops, summarizing can lead to making conclusions.
- (h) help the students think carefully about what they and others in the group say by occasionally asking questions that require elaboration, clarification, and qualification. Students, like adults, often make statements that are incomplete thoughts, generalizations, or exaggerations. To further the elaboration of a statement you could say, “Sally, tell us some more about how it was made”; to help clarify a statement you could say, “Sally, explain that a little more”; and to help overcome the habit of generalizing or exaggerating you could ask the student to qualify the statement by saying, “Sally, is that true about *all* horses?” or “Sally, is there an instance when that is *not* true?”

### C. Oral Reports

#### 1. Aims

- (a) Allow students to explore one particular subject or area and present findings to others.
  - (b) Allow students to expand vocabulary by learning related vocabulary.
  - (c) Allow students to experiment with methods of organization.
  - (d) Allow students to sort, sift, and select details.
  - (e) Provide students with opportunity to speak to a group of peers.
2. Students will need careful guidance to help them learn how to prepare and present oral reports. It is a skill that can be learned but that needs practice, like any other skill. Because the students are in the learning process, their oral reports will not be polished. To be fair to the other students who are the audience, reports should not be presented too often.
  3. You are referred to the Handbook in *Starting Points in Language* for information on how to prepare and present oral reports.

### D. Interviewing

An interview should be planned in advance. The first interview the students do should be short, and the subject of the interview should be familiar to the students, so that they do not have to do any research. (This is particularly true in the lower grades.) Remind the students that the interviewee is giving up his or her time and the students should be courteous enough to be prepared. It is suggested that students watch some TV interview programs and notice the interviewer’s technique, keeping in mind the four points mentioned below.

1. The interviewer should know some facts about the interviewee—such as special interests—and decide what information he or she wants to find out.
2. It may be necessary to get some background information on the subject; e.g. if you are going to ask questions about horses, you should know something about horses.



3. Adequate time and thought should be given to making a list of questions to ask—  
—interesting questions that will elicit interesting responses; factual questions; questions requiring the interviewee to state opinions and feelings.
4. The interviewer should decide how to end the interview. Will the interviewer sum up the main points? Remember to always thank the interviewee.

## **Listening**

Talking is the most common form of communication, but it is ineffective without a listener. Listening forms half of this communication process. Listening is not the same as hearing; it involves an understanding and interpretation of what is heard. Children today are subjected to a multitude of sounds. What should they listen to? How should they listen? Students can improve their listening ability because listening skills can be taught.

## **Aims/Objectives**

### **A. Listen attentively**

The listener's attention is focused on one person or one type of communication — e.g. conversation, discussion, radio or TV program, recording — to gain information and follow directions.

### **B. Listen Appreciatively**

The student listens for enjoyment and to develop awareness, imagination, and sensitivity in conversations, poems, stories, and music.

### **C. Listen critically or analytically**

The student listens for a specific purpose such as the main idea, details, sequence, implications, comparisons, conclusions. This is an extension of attentive listening because the listener now has to respond in some way.

## **Role of the Teacher**

To help develop good listening skills, you should:

- A. ensure that the students have a valid reason for listening — a purpose for listening — and this purpose should be established before the listening begins.
- B. ensure that the physical environment is comfortable. Noise and movement distractions should be removed or minimized. The room temperature should be comfortable. Seating should be arranged so everyone can see easily and is comfortable. Visual materials should be easily seen by students.
- C. speak with an interested and interesting tone of voice; keep the talking speed level with the students' listening speed.
- D. avoid needless repetition, especially in giving instructions. If the students know you will repeat the instructions several times, they will not listen the first time. You should tell the students to listen carefully as the instructions will only be given once. You may want to ask the students if there is anything they did not understand about the instructions and clarify any questions asked — but the instructions as a whole should not be repeated.
- E. help students understand what they have heard by asking questions such as, "What did Sara tell us about?" or "What three things happened to Sara?"
- F. work with the students to make a list of bad listening habits and discuss ways of overcoming them.
- G. be a good listener. Listen attentively to the students, with your full attention — look at the student and respond specifically to him or her.
- H. encourage students to listen politely and attentively to classmates.
- I. remember to keep your talking to a minimum.
- J. identify students with physical hearing difficulties.

## Listening Activities

It was mentioned in the beginning of the *mostly talking* section that the many activities suggested in *Starting Points in Language* will provide students with ample opportunities to practice listening skills—informal conversation, reporting, planning, storytelling, interviewing, dramatization. However, you may want some specific activities to develop particular listening skills and the following have been included for this purpose. You should remember to adapt the activities to the needs and abilities of the students and use the activities as a *part* of the language arts program, rather than in isolation.

### A. Listening Attentively

#### 1. Listening to follow directions

##### (a) Using an object

Choose an object, such as a piece of chalk on a chalkboard ledge, as a focal point. Give simple directions relating to the object for the students to carry out. For example, you could say: "Walk to the chalkboard with one hand behind your back, pick up the chalk, write your first and last names on the board, return the chalk to the ledge."

When the students become familiar with this activity, have them make up directions for their classmates to follow. Directions will vary from simple to more complex, depending on the students' abilities.

This activity may be modified slightly to have students follow directions that are not related to one specific object. For example, you could say, "Walk to the door, open it, write your name on the chalkboard."

##### (b) Manipulating several objects

Choose five or six objects that students are familiar with—books, writing materials—and then give the students directions such as, "Give a yellow pencil to the person on your left" or "Open the book to page 29 and put it on the front table." The directions can be easy or difficult, depending on the students' abilities. By including several instructions in one direction you can increase the difficulty of the direction.

##### (c) Following specific directions

Each student will need a sheet of lined paper and a pencil. Tell the students you are going to give them some instructions and they are to follow the instructions exactly as given. Pause between each instruction. When everyone is ready say, "On the upper right-hand corner write your first and last name. Below your name write the number of your grade (or classroom). At the left-hand margin, on every other line write the numbers from 1 to 10. After each number you will write the answer to each direction. If you do not understand a direction, leave the space blank and go on to the next number. Each direction will be given only once."

Give the ten instructions, which should increase in difficulty as you progress through the numbers. Here are several examples of different kinds of questions.

- After number 1 write the words "to," "in," "from."
- After number 2 write in alphabetical order the words "jump," "ran," "sit."
- If Canada is north of the United States write "north," if Canada is south of the United States write "south."
- Draw one smaller circle inside a larger circle and divide the smaller circle in two by a line that is continued to cut the larger circle in one place only.

##### (d) Sequence in directions

Have the students write a series of directions (perhaps five to start with) for actions that their classmates can perform in sequence in the classroom. Let one student read aloud his or her directions while the others listen, then let the student choose a member of the group to perform the actions in correct sequence. The students could make up directions such as (a) put a book on top of your desk (b) open the classroom door (c) write your first name on the board (d) shake hands with the teacher (e) return to your seat.



## B. Appreciative Listening

### 1. Listening for mood

Have the students listen to a short story or story excerpt and notice how they felt as they listened — “How did the story make you feel?” “Did your feelings change at any time?”

You or a good reader could read the stories aloud, stories could be put on tape, or recordings of stories, such as Hans Christian Andersen fairy tales, could be used.

### 2. Listening for pleasure

Tell the group that you are going to read them a story for enjoyment. Tell them that after you finish reading you want them to talk about why they liked (or disliked) the story. But their answers should be more specific than “It was scary.” They should talk about actions and scenes that were scary.

You could set aside a few minutes each day to read a novel to the students. If this is done, the novel could be used for this activity.

## C. Critical or Analytical Listening

### 1. Listening for main ideas.

#### (a) Imaginary or true

Discuss with the students the difference between imaginary stories and true stories. Then give the students a short example of each and have them say which is imaginary and which is true; for example, “The cow jumped over the moon” and “The cow was ready to be milked.”

To begin, use short easy examples and gradually increase the length of the stories. When the students are familiar with the idea they can take turns telling imaginary or true stories to their classmates and asking them to say which it is.

#### (b) Name the story

Find short, simple, unfamiliar stories or narrative poems to read aloud to the students and have them make up titles for each story. Unused readers or short story collections are a good source of material.

#### (c) Summarize a story

Read a short story to the students and have them retell the plot in one sentence. Choose stories that are at the students’ reading level. As this may be difficult at first, your help might be required.

#### (d) Retell a story

For slow readers it is sometimes helpful to read them a short story and then have them retell it in their own words while you write it down.

#### (e) Main ideas

You or the students may read to the class selections from graded reading skills texts such as the *Reader’s Digest Skills Builders*, from newspapers and magazines, or from texts in content areas and have the students select the main idea in one of the following ways:

- choose a title from several suggested
- make up their own title
- identify the main idea from several suggested
- state the main idea in their own words

The method of response will vary according to the ability of the students. The students could also express the main idea as a newspaper headline, a TV newflash, or a telegram.

### 2. Listening for sequence of ideas

#### (a) What happens next?

- Read aloud to the students part of a story that is unknown to them and ask them what they think will happen next. Unused or supplementary readers are a good source of material.
- Have the students make up a continuous story. Let one person begin the story, stop at an exciting place, and then ask someone else to continue the story and tell what happened next. This continues until a satisfactory ending is reached.

(b) I packed my bag . . .

In this game a student begins by saying, “I packed my bag and in it I put my toothbrush. Students take turns repeating what was just said in correct order and adding one more article.

(c) Story sequence

Find a classical story that has been rewritten in simple language. Divide and cut it into sections, numbering each section chronologically. Split each section into two parts — at a point where you could ask “What happens next” — giving the second part of each section to members of the group. Read the first part of each section aloud. Then ask the students, “Who has the part that tells what happens next?” While the student reads it aloud the rest of the group is to listen for sequence to see if it makes sense. Then read the beginning of the second section and follow the same procedure until the story is finished.

### 3. Listening for details

(a) Story details

Read a short story to the students and then ask them a few questions about details in the story — who? what? when? where? why? Reading skills books such as *Reader’s Digest Skills Builders* as well as selections from *Starting Points in Language* and *Starting Points in Reading* texts can be used for suitable material.

(b) Add the missing word

Read aloud a short selection, pausing at certain places to leave out a word. The students can either tell orally what word is missing and the teacher can write the word on the board or — in higher grades — the students can write down the answers in their notebooks. It may sometimes be necessary to complete a phrase or sentence in which the missing word appears before the students can grasp the contextual meaning.

### 4. Riddles

Have the students find riddles that require careful and critical listening to share with their classmates. Here is an example:

As I was going to St. Ives  
I met a man with seven wives  
Each wife had seven sacks  
Each sack had seven cats  
Each cat had seven kits  
Kits, cats, sacks, and wives —  
How many were going to St. Ives?  
(Answer: one)

### 5. Advertisements

Have the students bring in newspaper and magazine ads that emphasize the verbal, not visual, message. Let the students take turns reading aloud the ads, while the rest of the group listens critically for loaded language and suggestive expressions in the ads, and then discusses what they heard.



# Mostly Acting

## What is Drama?

Dramatizing, acting out, improvising, these are as much a part of the study of literature as are the basic decoding and comprehension skills. Drama is action. Drama is a situation in which you do something, usually as a reaction to something else. That something else might be a poem, a story, a situation suggested by a story or part of a story. The sixty-second dramatization of a scene might be just as important a piece of drama as the one-hour play. It might be more significant, if it helps a student toward better understanding. As John Dixon says in *Growth Through English*, "...language is learnt in operation, not by dummy runs... pupils... move freely between dialogue and monologue, between talk, drama, and writing."

## Aims/Objectives

- A. Provide opportunities for self-expression, giving children an outlet for their feelings (e.g. frustration, disgust) and help them gain emotional control.
- B. Enable students to communicate more easily with others.
- C. Help students gain confidence by providing them with opportunities to express ideas and feelings in group discussions, through acting, and in praising others.
- D. Allow students to see things from another person's point of view and respond as the other person would.
- E. Develop an understanding of how and why people react and a tolerance for differences among people. By allowing the students to take the roles of other people, they develop an understanding of those people.
- F. Help students to empathize with characters in literature. Thus drama can play an important complementary role in the study of literature.
- G. Develop spirit of co-operation among children when they work together to plan and execute an idea. They learn to take turns, respect one another, and avoid interrupting.
- H. Stimulate achievement in many areas. The student who is able to do an improvisation is more likely to write an imaginative story. Drama can be linked to most subjects. Improvisation around a difficult teaching point will often solve a teaching problem more effectively than formal class instruction and will improve the student's understanding. For example, in a social studies class students would better understand and appreciate pioneer life if they acted out a scene in which pioneers build a log cabin. In doing so they would be required to demonstrate how the pioneers would have chopped down the trees, cut off the branches, smoothed the logs, and then put logs together to build the cabin.

## Kinds of Drama

Drama can be classified as creative or informal drama, which includes movement, mime, and improvisation, and interpretive or formal drama, which includes polished improvisations, handwritten or scripted sketches, and the presentation of printed or published plays.

In the primary grades (K-3) creative rather than interpretive dramatics should be emphasized. In the intermediate grades (4-6) interpretive dramatics should be introduced, although creative dramatics, particularly mime and improvisation, should still form the core.

At this level (grades 4-6), as in the primary grades, providing students with many opportunities to improvise in an informal classroom setting is more important than putting on polished plays for an audience.

All that is basically required for drama is an open space. Materials are secondary.

### A. Creative/Informal Drama

Creative drama is the creation of characters, scenes, situations, or stories in such a way as to make them seem real. It is necessary for the student to think, feel, and believe whatever is being created to portray convincing characters and scenes.

#### 1. Movement

Activities in movement help the students increase their awareness of space, provide

them with the opportunity to become aware of the parts of their bodies—hands, feet, head, etc.—and the many ways the body can move in space, and encourage interpretation of ideas in terms of movement. This helps the student develop control of the body as well as self-confidence.

Movement activities form a large part of the primary creative dramatics program and play a lesser part in the intermediate grades.

## 2. Mime

Mime is acting without using words. The body works as a whole to create an idea, a feeling, a situation. Mime requires physical and mental interpretation, coordination, and concentration. It helps keep alive imagination and control it for a specific use. It helps the shy or inarticulate child express himself and communicate with others. Some basic, simple props, such as a chair or table, may be helpful to the students when they are miming.

(a) Mime can be divided into several types.

*Occupational mime*—This consists of actions mimed in different ways by different people. Have the students close their eyes and imagine the action before trying it. They should feel the movement through their bodies without actually moving. Encourage the students to hear mentally any sounds that might accompany the actions. Only when they have gone through these steps and actually “feel” the situations should they mime it. The action should be as realistic as possible.

*Character mime*—The students should *become* the character. They need to use not only their imaginations but more importantly to recall how a similar character moves and reacts. They need to think about how age, personality, and clothing affect what the person does.

*Emotional mime*—The students should feel the emotion from within. If the emotion is anger, they might think of a time when they were angry. You can help by asking specific questions and leading the students—e.g. “What made you angry?” “What did you do with your hands?” “How did you move?”

*Conventional mime*—Simple mime gestures such as “come here,” “I,” “go away,” and “writing” can be demonstrated and practiced.

(b) Here are some simple beginning mime exercises for individual practice.

(i) Climbing stairs

—*as a baby*—Have the students think about how a baby first uses his legs when he walks unsteadily. Remind them that a staircase would appear huge to a small child.

—*as a teenager*—perhaps two stairs at a time, using much energy; very agile

—*as a middle-aged person*—movement is slower and more definite; slower at the top of the stairs than at the bottom

(ii) Pick up a letter that has just arrived. Open it.

—It contains bad news. Cross and sit in a chair.

—It contains good news. Cross and sit in a chair.

—It contains news that makes you angry.

Some questions to ask the students to guide them are: “How big is the envelope? What should you do with it? How will you walk, and sit after reading the letter? Will you want to pause at any point?”

## 3. Improvised Drama

Many of the acting activities in *Starting Points in Language* fall under this heading—dialogues, conversations, interviews, scenes showing specific feelings or reactions—role-playing/point of view. Many of these activities are a prelude to writing activities.

Speech or dialogue is an important ingredient in improvisation. As in mime, performance before an audience is *not* the main purpose of improvisation. The students are more relaxed and creative when they are not “on stage” and they develop confidence and greater facility in oral expression. The improvisation may be acted out for the rest of the class, but it should be an informal presentation.

Improvisation generally involves group work. It is important that each person in the group knows what he or she is to do and when. It is useful to have a leader for each group.



Improvisation is not an end in itself. It is another way to develop self-expression. It should lead to greater self-confidence and improved language flow. It is also a bridge to the printed play. Some suggestions to help in improvisations:

- (a) Material should be as simple as possible.
- (b) Situations rather than characterizations are usually easier to do.
- (c) All improvisations should have an objective.
- (d) You should guide the students toward developing a climax in their scenes.
- (e) The students should think through the situation from beginning to end before starting the scene. Material for the scenes can be developed by use of a question and answer technique. Here it is helpful if you initially work with the students until they become somewhat proficient in the question and answer technique.
- (f) Time limits should be given both for preparation and presentation. A five-minute time limit is suggested.
- (g) After everyone has performed, constructive criticism by fellow students and yourself should follow.

## B. Interpretive/Formal Drama

### 1. Polished Improvisations

Initially, improvisations will not be repeated, but as the students' skills in this area increase, they may want to polish their scenes. The students should be encouraged to *recreate*, not just repeat. Again you can serve as a guide to lead the students, by skilful questioning, to discover how they can improve their scene.

### 2. Handwritten or scripted sketches

Some activities in *Starting Points in Language*, such as preparing and presenting a puppet show, a TV commercial, or adapting a story into a play will often require a script.

One way to begin script-writing is to have the students first improvise the scene (remembering that pre-planning is necessary). This improvisation could be recorded and then the students could write down the taped dialogue. Or one student could be chosen to write down in rough form what is being spoken by the "actors," and then the group could work together to add or change any of the dialogue. Special emphasis should be put on development of character, content, situation, and climax.

If the play is to consist of several scenes, students may wish to work individually on different scenes and then put them together, adding any necessary lines. If this procedure is used, the general outline of plot and character development should be discussed first by the group.

### 3. Printed or published play

Occasionally students will put on a play for an audience, either student or adult. The more experience they have had with creative or informal dramatics, the more easily the students will cope with putting on a printed play.

Here are some things to consider in presenting a play.

- (a) The play should interest the students. At this age they like stories that have action and adventure. Before any casting is done the play should be read and discussed by everyone, with special attention given to understanding of plot and characters. It might be helpful for students to prepare short improvisations of various scenes.

- (b) Casting

Students who audition for a part and do not get it may feel badly. Before casting begins you should set a positive mood by telling students that some people are more suited for certain roles than others and that there are many important jobs involved in presenting a play besides being on stage.

Let students volunteer for roles. You may suggest that an individual volunteer for a particular part if that person seems suitable. Allow the volunteers time to read their parts and then audition for a panel of classmates. Understudies should be chosen for all main parts and given opportunities to perform.

- (c) Rehearsal

The actors should have a good understanding of the plot and the characters they are portraying so they will feel at ease in the role. Time spent on pre-acting activities such

as discussing plot and characterization and doing short improvisations of the play will be very beneficial. Beginning rehearsals will probably not be done on the stage.

(d) Use of the stage

The students should have enough practice on the stage so that they will feel at ease in the large space and move about freely and without being self-conscious.

(e) Technical staff (Stagehands)

Students involved with props, costumes, sound and/or lighting effects, curtain opening and closing, prompting are an important part of any production. They should know what they are to do and how the job fits in to the total production. You may want to have one student act as leader of the group and accept responsibility for seeing that equipment is available when needed and functioning properly.

Props, costuming, and makeup should generally be kept simple.

## **Role of the Teacher**

You should be a leader and guide in dramatic activities to inspire the students and help them focus on what they are to do and to lead them to make changes by questioning and making suggestions.

It is very important that at the start of dramatic activities you be completely in charge. As the students develop greater skill and self-discipline, you may take more and more suggestions from them.

Initial efforts by the students may not be successful. Then it is up to you to provide encouragement and lead the students to see how to improve their dramatic presentations.

It is important for you to establish guidelines relating to planning, involvement, discipline, evaluation, and for the students to know what the guidelines are. You need to maintain order and control without stifling imagination and self-expression. For example, you might have them sit in a circle or semicircle, if a large open space is used. It may also be useful for you to have a pre-arranged signal that can be used when the groups are to stop their activities. Examples of this might be a drum beat, a whistle call, a chord on a piano.

## **General Hints**

### **A. Space**

1. A hall, gym or activity room, or large empty classroom is ideal. However these areas may not always be available, and in the case of short sketches, perhaps not necessary. In any event, there should be some area of open space for the students to work in and move about freely.
2. Students should use the maximum space available to them. This will not come naturally as the inclination is to stay close to the walls or confine movements to a small area. But as the students gain self-confidence there will be a greater ease in working in a large space.
3. If several groups are working at the same time, space them so each has adequate room to perform and not disturb or be distracted by other groups.

### **B. Furniture**

Chairs, desks, tables, benches are useful pieces of furniture found in the school. The furniture can form part of the fixed setting for the scene. Too little rather than too much furniture is a good principle to follow. Before they begin, the students should know what they can and cannot use, so there are not too many interruptions.

### **C. Props and Costumes**

The use of too many props and costumes can be a hindrance to the development of a scene as the students may become more concerned with using the prop or costume than with the scene. Encourage the students to use their imaginations instead, even though they may want to use many props. Perhaps one prop or one costume for the occasional scene could be allowed. Any props or costumes used should be simple, easily handled, and put on quickly.

#### D. Size of Groups

The group size will vary, depending on the activity. For longer scenes involving larger groups, one student in each group should be the leader.

#### E. Equipment

A tape recorder and record player are useful pieces of equipment. The cassette recorder is easy to operate and transport and the cassettes can be easily stored and reused. Sound effects and musical background could be stored on labeled tapes.

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# Mostly Writing

Writing for children in the elementary grades is both a means of self-expression and a means of communication. If language is thinking, then writing — like talking — is another way in which children think about new experiences, relate them to what they already know, modify and extend their understandings, and make sense of the world around them. And because a child rarely writes about a topic that he/she has not talked about or read about, an effective writing program must be based on a strong program in oral expression, reading, and listening.

The use of themes in *Starting Points in Language* makes it possible to bring together reading, listening, talking, and writing in a natural and logical manner. Within each theme children are given numerous opportunities to read about a topic, to share information, to talk about their feelings and ideas *before* they write. The writing of a story or a poem is in this way a response rather than an isolated activity.

Writing will be more readily viewed as a means of communication if the child is given a purpose for writing. If writing is to be read by others, then children more quickly appreciate the need for correct spelling, appropriate punctuation, and clear sentence structure. Throughout *Starting Points in Language*, a variety of suggestions are given for purposeful writing—reports, bulletin board displays, invitations, letters, classroom journals, posters, book reports, and so forth.

Although all writing is for the child a creative experience, for purposes of evaluation a distinction may be made between personal writing and practical writing. Personal writing — which is done as a means of self-expression — may be assessed primarily for its content, for its imagination, for its use of vocabulary. Practical writing — which is to be displayed or read by others — may be evaluated for spelling, punctuation, and sentence structure. In this way children learn the mechanics of writing but not at the cost of enthusiasm and enjoyment.

## Aims/Objectives

- A. Write as a means of self-expression.
  - 1. Can write sentences to indicate personal opinion, ideas, or feelings.
  - 2. Can write a short story or poem about a topic.
- B. Write for practical purposes of communication.
  - 1. Can write a friendly letter; a business letter.
  - 2. Can take notes, write an outline, and a report.
- C. Write a sentence and a paragraph.
  - 1. Can write a basic sentence and make use of some modifiers (See Notes on Sentence Building).
  - 2. Can write a paragraph using a main idea and supporting details.
- D. Write using appropriate punctuation.  
(See Notes on Mechanics in Writing).

## Kinds of Writing Activities

### A. Stories

Almost every theme in *Starting Points in Language* gives suggestions for story-writing topics. If adequate time is given to oral discussion, most children will not experience difficulty in writing. However, children who do have trouble getting started might be helped by some of the following strategies.

- 1. Write a group story on the board as children volunteer words, phrases, and sentences.
- 2. Start a serial story and have children make suggestions for the next episode or take turns to provide episodes.

3. Show children a series of pictures or comic strips without captions. Have them tell a story about the pictures. Then have them write it.
4. Tell a simple story to the children while they take notes. Then have them use their notes to reconstruct the story.
5. Read simple stories to the children. Outline the development of the story on the chalkboard and talk about the plot, for example, "Who is in the story?" "What is happening?" Then have children rewrite the story in their own words.
6. Display lists of words, for example, sense words to be used in descriptive writing; emotion words to be used in writing about feelings. Encourage children to add words to the classroom lists.
7. Decide on a topic for story writing and write a first sentence on the board. Have children develop the story by providing specific kinds of sentences, for example, a second sentence that begins with an adverb, a third sentence that contains the word *when*, *if*, or *because*, a fourth sentence that includes a group of words that tells something about time, and so forth.

## B. Poetry

Many of the suggestions for writing poems in *Starting Points in Language* are preceded by examples that children may use as models. However, if children are not used to writing poetry, interest can be stimulated in various ways.

1. To encourage children to appreciate that one uses fewer words in writing a poem than a story, use every opportunity — for example, a windy morning; a foggy day; a happy feeling — to talk about descriptive words. List these words for display purposes.
2. Choose a simple topic, for example, a bonfire, and ask children to use sense words — sight, sound, taste, touch, and smell — to describe it.

Orange  
roaring  
burning  
smoky  
bonfire

Two words may be used in each line.

3. A cinquain is an easier poetry form for beginning writers. Give children the number of words and purpose for each of the five lines: First line — one word giving the title; second line — two words describing the title; third line — three words describing the action; fourth line — four words describing a feeling; fifth line — another word for the title. Choose a simple topic, for example, dog.

Dog  
Black and white  
Wags his tail  
Fun to play with  
Friend.

4. A haiku is a three-line verse that most children will find easy to write. The first and third lines usually have five syllables each. The second line usually has seven syllables. The haiku usually describes something in nature, but children can use the form for other topics.
5. To encourage figurative language, write a group poem about an object in the room, for example, a toy, a vase of flowers. Ask each child to complete the phrase "it is like . . ." Use the descriptive similes to complete the poem.

## C. Letters

The Handbook at the end of each *Starting Points in Language* text gives children information on the form of a letter.

#### D. Reports

Before writing reports, students should review the sections Index, Outline, Research Guide, and Written Report in the Handbook at the end of each *Starting Points in Language* text.

#### E. Sentence and Paragraph

Throughout the *Starting Points in Language* texts, children are frequently asked to write a sentence. The ability to write a sentence is fundamental and a well written sentence is as deserving of praise as a well developed story. In many instances, the sentence-writing suggestions might be combined with sentence-building activities (see Notes on Sentence Building).

To develop an understanding of a paragraph, discuss a simple paragraph such as the following:

The camel is suited to desert life. Its broad padded feet stay on top of the sand as the camel walks. It has thick pads on its knees and it kneels comfortably on these. When sand blows, the camel can shut its nostrils into slits.

Encourage children to understand that a paragraph is a number of sentences that tell about one topic or main idea. In this paragraph the first sentence tells the main idea; the other sentences give details that support the main idea. Point out that the main-idea sentence could occur at another place in the paragraph.

Children who need practice might be given sentences and asked to add details to make a paragraph.

As a group activity, children might brainstorm their ideas on a particular topic, group the ideas, write a main-idea sentence, and then put the supporting ideas in an appropriate sequence.

### Notes on Mechanics

There are many suggestions throughout the *Starting Points in Language* texts for the writing of letters, invitations, posters, bulletin board items, reports, and so forth. The writing of items to be read by others will afford ample opportunities for the teaching and review of the mechanics of writing.

Before starting the writing program, children should be directed to the Handbook at the end of each *Starting Points in Language* text. Explain to them that they should use it as they write, and as they proofread and revise their material.

Much of the teaching of mechanics might be done with the children as they revise their work. The teaching of rules that are new might be done with the whole class as a group. Children who need further practice in some skills might be brought together in a small group.

In the middle grades children might be expected to:

1. use capitals to begin the first word of a sentence; for names, initials, and titles of people; for the names of places, such as streets, cities, and countries; for the names of the days of the week, the months of the year, and holidays; for the word "I"; to begin the first word and all other important words in a title; to begin the first word of a quotation; to begin the first word in the greeting and the first word in the closing of a letter; to begin the first word of each line in most poems.
2. use the period at the end of a statement or command sentence; after abbreviations and initials.
3. use the question mark at the end of a question sentence.
4. use abbreviations such as Mr., Mrs., Jan., Rd.
5. use commas between the names of a city and the name of a province; between the day of the month and the year; after the greeting in a friendly letter; after the closing in a letter; to separate a direct quotation from the rest of the sentence; to separate words or groups of



words in a series; to separate the name of the person directly spoken to from the rest of the sentence; to separate words like yes, no, and oh from the rest of the sentence; after the first part of a compound sentence.

6. use quotation marks around direct quotations; use the tag at the beginning of the sentence, in the middle of a sentence, at the end of a sentence; use proper punctuation with quotation marks.
7. use apostrophes to show possession; in a contraction.
8. use an exclamation mark at the end of an exclaiming sentence.

## Notes on Usage

Usage represents the oral language habits of a person; it is the language internalized by the child as he hears and imitates the speech heard in his home and in his neighborhood. Usage is then different from grammar which is a deliberate study of language and the ways in which it operates.

Because a child's usage is a reflection of his way of life — of the language used by his parents and friends and acceptable to them — it should not be measured in any way that leads to shame and embarrassment. Any classroom discussions on usage should make the point that the conversational language used by the child is acceptable but that in some certain situations a different form of English is used. The terms *appropriate* and *inappropriate* or *formal* and *informal* might be used in talking about alternative language patterns.

Students learn non-standard English speech patterns by imitation. Similarly, in the middle grades, an oral approach should be used to encourage children to use standard forms. In most instances of incorrect usage, a child should simply be told in private or quietly, "I understand what you mean but most people say..." Oral activities such as storytelling, role playing, and reporting will give students who use non-standard forms opportunities to hear alternative speech patterns. Such situations emphasize the "social nature" of language and give children a purpose for speaking well.

It is desirable for a school staff — after determining which instances of non-standard English are most common in the school — to agree on which expressions should receive attention and at which grade levels. For example, it might be recommended that verb forms receive major attention in the middle grades, but that correct pronoun forms be left to a later grade.

## Notes on Sentence Building

Research has given us conflicting judgments about the value of teaching grammar to children in elementary schools. Generally educators and linguists believe that the teaching of formal grammar, that is, the study of the structure of language, has little effect on the improvement of children's speaking and writing.

However, the objectives of teaching speaking and writing remain the same — **to have children use language appropriately as well as effectively**. In the past many English programs required children to learn grammar as a topic separate from other topics in the language arts curriculum. Today many linguists state that the objective of appropriate language use might better be achieved by relating the study of language directly to the children's own talking, writing, and reading.

The authors of *Starting Points in Language* support this viewpoint and believe that a program that emphasizes the **building of sentences rather than the breaking down of sentences** allows for the teaching of language structure in a functional context.

In a sentence building program in the middle grades, children — depending upon their age and background — might be expected to be able to:

1. recognize the functions and forms of nouns, pronouns, and verbs
2. understand the importance of word order in sentences
3. recognize and produce the basic subject-predicate sentence pattern
4. recognize and produce the statement, question, command, and exclamatory sentence
5. recognize the functions and forms of adjectives and adverbs
6. modify the basic subject-predicate sentence by the use of adjectives, adverbs, and adjectival and adverbial phrases
7. vary sentences by moving modifying phrases
8. combine simple sentences by using connectives
9. combine simple sentences containing related modifiers

The following section gives suggested activities for a sentence-building program. These recommendations should be considered:

1. The work in sentence building should be integrated within the themes.
2. The suggested sentences give basic sentence patterns; the actual sentences to be used should be related to the theme or produced by the children.
3. The initial teaching of a new concept should be oral; children should not be required to use the structure in writing until they have demonstrated an oral understanding.
4. The initial teaching of a new concept might be done with the whole class; children who need further practice might be brought together in small-group sessions.
5. Throughout the lessons in language structure, the emphasis should be on the improvement of sentences.

## **NOUNS**

### **Function of Nouns**

Put sentences such as the following on the board.

I haven't any \_\_\_\_\_.

We are using the \_\_\_\_\_.

Pierre and \_\_\_\_\_ go to school together.

The girl ate \_\_\_\_\_.

My mother made \_\_\_\_\_.

We are taking a trip to \_\_\_\_\_.

Talk about the kinds of words that are needed to make sense in each of the sentences—names of persons, places, and things. Have the children suggest other words that would fit each sentence. After they understand that a noun names something or somebody, they might be asked to find nouns in reading selections, to list nouns under different categories — animals, foods, games, etc. and to write sentences using nouns.

### **Forms of Nouns**

To have children realize that nouns can be identified by their form, put sentences such as the following on the board:

Carla's jeans are new.

The car was damaged.

Here are three glasses.

Are the boys ready?

I would like an orange.

Discuss the ways in which nouns can be identified.

1. They usually add *s* or *es* to show a plural, or more than one
2. They usually show ownership with an apostrophe
3. Words like *the*, *a*, or *an* can go in front of them

Using the three ways of identifying nouns, have students find nouns in sentences such as the following:

Sue sat in the back of the car.  
Several members walked out of the meeting.  
We will need boxes to move.  
A hurricane from the sea blew the house away.  
Paul's birthday present will arrive tomorrow.

## Plural Nouns

Review with students the common ways of forming plurals.

1. Add *s* to words such as pencil — pencils, chair — chairs
2. Add *es* to words such as box — boxes, match — matches
3. Change *y* to *i* and add *es* in words ending in *y* and preceded by a consonant, for example, candy — candies, puppy — puppies
4. Add *s* to words ending in *y* preceded by a vowel, for example, boy — boys, toy — toys.

Remind students that a few words do not follow these rules and have different forms. List some of these on the board and have children add examples:

child	children
man	men
mouse	mice
sheep	sheep

Children who need additional practice might be given sentences in which they must insert plural nouns.

## Possessive Nouns

Review with students the ways of forming possessives.

1. Add an apostrophe and an *s* to nouns that do not end in *s*, for example, Paul — Paul's, mother — mother's
2. Add only an apostrophe to nouns that do end in *s*, for example, girls — girls', doctors — doctors'.

## PRONOUNS

To develop an understanding of pronouns, ask children to look at a sentence such as the following:

Angelo is odd, because Angelo likes fruit but Angelo hates oranges.

Ask children why they would never speak or write such a sentence and how they would change it. Point out that the word *he*, which could be used in place of the second and third Angelo, is a kind of substitute noun that we call a pronoun.

Review other pronouns — *I*, *me*, *you*, *she*, *him*, *her*, *it*, *we*, *us*, *they*, and *them*.

If children need practice in using pronouns, have them substitute pronouns for the underlined words in sentences such as the following.

*The boys* raced down the street.  
*My sister and I* went to the movies.  
*Pedro* is late today.  
*The glass* fell off the table.  
*Maria* has new skates.



Make sure that children understand that the pronoun to be used is dependent upon its position in the sentence. Ask children to substitute pronouns in sentences such as the following.

*Jean and Marge* like mathematics.  
The teacher gave *Jean and Marge* high marks.  
*Ron* pushed *Bill* in the water.  
Ron pushed *Bill* in the water.  
*Susan* borrowed Mary's bicycle.  
Susan borrowed *Mary's* bicycle.

To give students practice in using *I* and *me*, have them supply pronouns in the following kinds of sentences.

\_\_\_\_\_ can't go with you to the game.  
Dad and \_\_\_\_\_ did the shopping today.  
Give the card to \_\_\_\_\_.  
The clown winked at \_\_\_\_\_.

Use similar sentences to practice the use of *we* and *us*.

## VERBS

### Function of verbs

To develop an understanding of verbs, work with children to complete sentences such as the following.

We \_\_\_\_\_ to school.  
The dog \_\_\_\_\_ the bone.  
My father \_\_\_\_\_ hockey.  
The baby \_\_\_\_\_ hungry.  
His bicycle \_\_\_\_\_ red.

Have children suggest words that would make each group of words make sense. Discuss the kinds of words needed and encourage them to realize that the words tell what people or things do or are.

After the students understand the function of a verb, they might be asked to find verbs in reading selections, to list verbs under different categories, and to build sentences using verbs.

## Forms of Verbs

Put on the board a group of sentences that includes singular and plural verbs, and verbs in different tenses. For example;

The birds eat quickly.  
Bob watches the birds on the fence.  
The birds move quickly.  
The cat jumped to the ground.

Talk about the verbs in the sentences and lead children to understand that verbs can indicate the time when an action takes place and whether the noun is singular or plural. Point out that a verb can be formed in different ways:

1. It can add *s* or *es* to the root word
2. It can add *d* or *ed* to the root word

If children need additional practice, have them find verbs in reading selections and tell whether they tell about the present or the past and whether they tell about a singular or plural noun.

Point out that some words cannot be called nouns or verbs until they are seen in a sentence. Have students discuss the underlined words in sentences such as the following.

The dog has a loud bark.  
The dogs bark when someone comes to the door.  
The paint is wet.  
Mother will paint the fence today.

### Auxiliary Verbs

Point out that there are other ways in which verbs show time. *Helping verbs* can show time. Have students find the helping verbs in sentences such as the following:

I am walking  
He is walking  
They are walking

I have walked  
He has walked  
They have walked

I had walked  
He had walked  
They had walked

I was walking  
He was walking  
They were walking

I shall walk  
He will walk  
They will walk

Discuss each group of helping verbs and the time they indicate.

If children need additional practice, they might be asked to find helping verbs in reading selections and to tell the time they indicate. They can also be given sentences such as the following in which to insert helping verbs:

We \_\_\_\_\_ skating so fast that we fell.  
They \_\_\_\_\_ walked too far to turn back.  
My mother and I \_\_\_\_\_ go to the fair tomorrow.

A list of helping verbs might be posted for reference purposes:

am	do	was	has	shall
is	does	were	have	will
are	did		had	should
			been	would

### Irregular Verbs

Recall with the students that the past tense of most verbs is formed by adding *ed* to the present tense. Tell them that these verbs are called *regular verbs*.

About fifty verbs are called *irregular* because the past tense is formed differently from the way regular verbs are formed. A chart listing irregular verbs may be displayed in the classroom:

Present	Past	With <i>has, have, had</i>
be	was	(have) been
beat	beat	(have) beaten
begin	began	(have) begun
bite	bit	(have) bitten
bring	brought	(have) brought
catch	caught	(have) caught
cut	cut	(have) cut
do	did	(have) done
draw	drew	(have) drawn
drink	drank	(have) drunk
eat	ate	(have) eaten
fight	fought	(have) fought
forget	forgot	(have) forgotten
freeze	froze	(have) frozen
give	gave	(have) given
go	went	(have) gone
grow	grew	(have) grown
hide	hid	(have) hidden
know	knew	(have) known
ride	rode	(have) ridden
ring	rang	(have) rung
say	said	(have) said
see	saw	(have) seen
shoot	shot	(have) shot
sing	sang	(have) sung
steal	stole	(have) stolen
swim	swam	(have) swum
take	took	(have) taken
teach	taught	(have) taught
tear	tore	(have) torn
throw	threw	(have) thrown
wear	wore	(have) worn

Children who need practice in the use of irregular verbs might be asked to insert correct verb forms in sentences such as the following.

Tell me what you \_\_\_\_\_ (*saw, seen*) at the circus yesterday.

You have \_\_\_\_\_ (*ate, eaten*) my lunch by mistake.

We \_\_\_\_\_ (*went, gone*) to Italy by jet.

Have you \_\_\_\_\_ (*did, done*) your homework yet?

## BUILDING SENTENCES

### Word Order in Sentences

To develop an understanding of the importance of word order in sentences, have children study groups of words similar to the following:

Kevin the dog patted  
 Patted the dog Kevin  
 The dog patted Kevin  
 Kevin patted the dog



Point out that all four groups contain exactly the same words. Ask if all groups mean the same thing. Which groups mean nothing at all? Which groups make sense? Of these two, which group makes the better sense? Have children discuss the importance of putting words in a certain order if they are to make sense.

Have children re-arrange scrambled sentences such as the following:

When the mice away, the cat's will play  
A what surprise  
Ready is dinner your  
The go movies let's to

## Subject-Predicate Sentences

To develop an understanding of a sentence, put the following sentences on the board:

Jack patted the dog  
The dog patted Jack

Tell students that every sentence has two parts. The first part names someone, or something, or some idea; the main part includes a noun or a pronoun. The second part tells what someone or something is or does; the main word in the second part is a verb. The first part that contains a noun is called the *subject*; the second part that contains a verb is called the *predicate*. Ask students to indicate the subject and the predicate in the sentences below.

My brother and I saw that television show.  
The traffic on our street frightens us sometimes.  
A girl hit me.  
Lila and her friend went to the movies.

## Kinds of Sentences

To make sure that children understand the different kinds of sentences, talk about sentences such as the following.

Watch out!  
The snow was heavy last night.  
Have you fed the cat?

Ask which sentence is a statement? which sentence asks a question? which sentence shows strong feeling. Point out that a statement must end with a period, that a question must end with a question mark, and that an exclamation must end with an exclamation mark.

## Building Sentences using Adjectives

To develop an understanding of adjectives, ask children to look at a sentence such as the following.

Maria held up a jet.

Have them realize that the sentence gives little information about the jet. Ask for words that might describe it. What size is it? What is it made of? What color is it? Build up a sentence using some of the words suggested by the children. For example:

Maria held up a *small red plastic* jet.

Develop other sentences similarly until children understand the function of descriptive words. Tell them that a word that tells something about a person, a thing, or a place is called an adjective.

Have students realize that most adjectives come before the noun, but that some adjectives come after verbs. For example:

The boy is *tall*.  
My cat looks *sleepy*.  
His shirt is *new*.

After the students understand the function of an adjective, have them use adjectives to complete sentences such as the following.

That movie was \_\_\_\_\_.  
We had to push the \_\_\_\_\_ car up the \_\_\_\_\_ slope.  
The \_\_\_\_\_ astronaut landed on the \_\_\_\_\_ water.  
We are going for a \_\_\_\_\_ vacation tomorrow.  
The \_\_\_\_\_ girls seemed \_\_\_\_\_.

To reinforce the understanding of subject and predicate, have students add words or word groups to finish sentence parts.

The old woman \_\_\_\_\_.  
\_\_\_\_\_ laughed.  
Kim and Mark \_\_\_\_\_.  
The motorcycle \_\_\_\_\_.  
\_\_\_\_\_ escaped through the forest.

Children who have difficulty in subject/predicate agreement may be asked to rewrite sentences, changing a singular subject to a plural and a plural subject to a singular and making whatever change is necessary to the verb.

## Building Sentences using Adverbs

To develop an understanding of adverbs, put a sentence such as the following on the board.

Carl walked.

Point out that the sentence gives little information about how Carl walked. Did he walk quietly? quickly? slowly? Talk about other words that might describe the way Carl walked. Build up a sentence such as the following.

Carl walked silently and swiftly.

Discuss other sentences in a similar way. Tell the students that a word that tells *how*, or *when*, or *where* something is done is called an adverb.

Have students realize that adverbs may move from place to place within a sentence.

He *suddenly* heard a noise.  
He heard a noise *suddenly*.  
*Suddenly* he heard a noise.

After the students understand the function of an adverb, have them use adverbs to complete sentences such as the following.

The crowd waited \_\_\_\_\_.  
He smiled \_\_\_\_\_ when he won the race.  
She \_\_\_\_\_ answered all the questions.  
The skipper guided the ship \_\_\_\_\_ to shore.  
\_\_\_\_\_ the cat moved across the floor.

### Building Sentences using Comparative Forms

Discuss with students the usefulness of using comparisons in building sentences. Review the comparative forms of adjectives by putting sentences such as the following on the board.

He is *tall*.  
He is *taller* than Sue.  
He is *tallest* of the three boys.

Point out that the same endings are added to some adverbs to show comparison.

She left *early*.  
She left *earlier*.  
She left *earliest*.

Remind students that three-syllable adjectives and adverbs and some two-syllable adjectives and adverbs use the words *more* or *most* to show comparison instead of the word endings *-er* and *-est*.

beautiful	more beautiful	most beautiful
impatiently	more impatiently	most impatiently

Tell students that some words do not show comparison in the regular way. For example:

good	better	best
bad	worse	worst

### Building Sentences using Phrases

Explain that in addition to single-word adjectives and adverbs groups of words can be added to sentences to tell more about nouns and verbs. Put on the board a sentence such as the following.

The pen fell.

Suggest that more information could be given about the noun pen. Where was it? Add a phrase such as the following.

The pen *on the shelf* fell.

Similarly more information could be given about the verb fell. Where did the pen fall? Add a phrase such as the following.

The pen on the shelf *fell into the basket*.

Encourage the children to realize that the phrases added tell more about *where* the pen was and where it fell. Phrases that give this kind of information may begin with words such as *in, over, under, on, into, behind, around, along, near*, etc.



Have children insert “where” groups of words to complete sentences such as the following:

He put the hockey sticks behind \_\_\_\_\_ .  
The boy jumped over \_\_\_\_\_ .  
The cat climbed up \_\_\_\_\_ and fell into \_\_\_\_\_ .  
The lights along \_\_\_\_\_ shone \_\_\_\_\_ .

Put on the board a sentence such as the following.

The boy ate.

Suggest that more information could be given about the verb ate. When did the boy eat? Add a phrase such as the following.

The boy ate *after school*.

Encourage the children to realize that the phrase added tells more about *when* the boy ate.

Have children insert “when” groups of words to complete sentences such as the following.

We went to the baseball game \_\_\_\_\_ .  
\_\_\_\_\_ I will go swimming.  
The report card I got \_\_\_\_\_ was poor.  
I promised I would be home \_\_\_\_\_ .

Put on the board a sentence such as the following.

The man walked.

Suggest that more information could be given about the noun man and the verb walked. How did the man look? How did he walk? Add phrases such as the following.

The man *in the red jacket* walked *with a limp*.

Encourage the children to realize that the phrases added tell more about *how* the man looked and *how* he walked.

Have children insert “how” groups of words to complete sentences such as the following.

The surgeon operated \_\_\_\_\_ .  
The girl \_\_\_\_\_ danced \_\_\_\_\_ .  
The rain fell \_\_\_\_\_ .  
A frog \_\_\_\_\_ jumped \_\_\_\_\_ .

Remind students that adjectives and adverbs can often be put in different positions in sentences. Similarly phrases can be moved in some sentences. Discuss whether phrases can be moved and how they could be moved in sentences such as the following.

I went to the circus.  
A man stood quietly at the corner.  
He worked for two hours in the garage.  
The boy with red hair liked the yellow shirt.  
The house stood between two factories.

Last night we watched the hockey game.  
The girl laughed at the clown with purple hair.  
With a crash of thunder the storm began.

### **Building Sentences using Adjectives, Adverbs, and Phrases**

Work with children to expand sentences by using single adjectives, single adverbs, and phrases. Put on the board a sentence such as the following.

I saw the speedboat race.

Encourage children to build up the sentence by asking questions. For example, "What kind of speedboat?"

I saw the *red and silver* speedboat race.

"How did it race?"

I saw the red and silver speedboat race *swiftly*.

"Where did it race?"

I saw the red and silver speedboat race swiftly *over the water*.

"When did it race?"

*Yesterday* I saw the red and silver speedboat race swiftly over the water.

Have children build up sentences by asking questions. For example:

Audience laughed.

What kind of audience was it? How did the laughter sound? What was the audience laughing at?

Girls danced.

How many girls were there? How were they dressed? How did they dance? When did they dance? Where did they dance?

### **Varying Word Order in Sentences**

Remind students that sometimes the order of words in a sentence can be changed to give variety. Work with children to improve sentence beginnings in a paragraph such as the following.

I saw something last week that I had never seen before on our street. A big tree was lying across the street. I think a storm the night before had made it fall down. I found out by asking the neighbors that nobody had been hurt.

Point out that three sentences begin with the same word. Discuss ways in which the word order could be changed to add variety. For example:

Last week I saw something that I had never seen before on our street. Lying across the street was a big tree. I think a storm the night before had made it fall down. By asking the neighbors I found out that nobody had been hurt.

### **Combining Sentences**

Discuss with children how some short sentences can be combined to make longer sentences. Work with children to combine sentences using the connecting words *and* and *but*. For example.

Linda went to school. Simon went to school.  
Linda *and* Simon went to school.

Pat went home. Mitzi stayed.  
Pat went home, *but* Mitzi stayed.

I like pizza. I like hot dogs. I like hamburgers.  
I like pizza, hot dogs, *and* hamburgers.

Put on the board sentences such as the following and discuss what connecting words can be used to combine them.

The sun shone. The wedding started.  
The sun shone *as* the wedding started.  
The sun shone *when* the wedding started.

Point out that the order of sentences can be changed. For example:

The wedding started *as* the sun shone.  
The wedding started *when* the sun shone.

Have children understand that in some instances the order of sentences cannot be changed. For example:

The game stopped. It started to rain.  
The game stopped *because* it started to rain.  
But not: It started to rain *because* the game stopped.

Discuss other connectives that might be used to combine sentences — *after, although, before, for, if, since, so, unless, until, while*. Have children use connectives to complete sentences such as the following.

Please wait here \_\_\_\_\_ come back.  
We skied \_\_\_\_\_ the snow fell.  
I cannot do this job \_\_\_\_\_ you help me.  
He did not come first \_\_\_\_\_ he tried very hard.  
I will take the trip \_\_\_\_\_ you join me.

Tell students that sometimes adjectives, adverbs, and phrases in separate sentences can be combined to make longer sentences. Work with children to combine the following kinds of sentences.

The men walked in the bitter cold. They walked slowly.  
The men walked slowly in the bitter cold.

Ricky broke his leg. He broke his leg in the first quarter of the game.  
Ricky broke his leg in the first quarter of the game.

The plane is on the runway. The plane is red. The plane is small.  
The small red plane is on the runway.

I went to the dentist in the summer. I went every day. I went for two weeks.  
I went to the dentist every day for two weeks in the summer.

Encourage children to combine similar groups of sentences.



## Evaluation

As noted earlier, a distinction might be made in evaluating examples of personal and practical writing. Generally, evaluation of personal writing should emphasize the content, the story line, the quality of ideas, the choice of vocabulary; evaluation of practical writing should center on the mechanics of writing.

Some recommendations for the evaluation of personal writing are:

1. Sometimes mark only the good features of a piece of writing.
2. Always make some positive comments about a composition or poem.
3. Do not mark a number of improvements or corrections to be made; instead mark only one or two features, for example, story beginning, story ending, choice of words. Tell the students ahead of time what features you will evaluate.
4. Do not mark all pieces of personal writing. Give children a choice about which pieces of writing are to be evaluated and which pieces are to be read only.
5. Hold individual conferences with children. Have them read their compositions or poems and give them opportunities to discuss whether the words say what they meant them to say. If necessary, help them improve their writing by suggesting words, varying sentences, and so forth.
6. Give children as many opportunities as possible to share personal writing. For example, allow children to read stories written by others in their individual reading time. Compile a class anthology and place in the school library. Invite students from another classroom to a "poetry reading."

Some recommendations for evaluating practical writing are:

1. Use the first writing assignments in the year to prepare a check list for each child indicating errors made in spelling, punctuation, sentence structure, etc. Use the check list to plan skills teaching to the class as a whole and to plan skills review and practice with small groups.
2. Make it a classroom rule that writing to be read by others must be proofread.
3. With the children draw up a proofreading check list for reference purposes. A classroom list might include the following items:
  - Does my punctuation follow the rules for periods and question marks?
  - Have I used commas where I need them?
  - Have I used capital letters for all words that need them?
  - Have I used quotation marks for conversation?
  - Have I used the proper punctuation marks with the quotation marks?
  - Have I spelled all the words correctly?
  - Have I left out any necessary words?
  - Have I used plural forms correctly?
  - Do my verbs and nouns agree?
4. Give children opportunities to proofread each other's written materials. Encourage them to use simple proofreading marks — for example, a caret for something left out; an underline for a word misspelled; a slanted line for a wrong letter or punctuation mark; a *P* for a new paragraph.

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STARTING POINTS  
Learning Objectives in

	Pages	Talking Listening	Moving Acting	Valuing	
	9	Relating personal experiences with dogs Supporting opinions with reasons in a discussion		Comparing feelings of boy in poem and in photograph Inferring human characteristics relating to kinds of pets owned	
	10	Supporting opinion with reason		Appreciating need to care for pets	
	11				
	12	Making judgments Interpreting cartoons		Understanding different points of view	
	13	Listening to classmates' opinions Interviewing people	Acting out imaginary daydream		
	14	Recognizing kinds of dogs			
	15		Acting out movements of different dogs		
	16-18				
	18-19	Listening to coordinate visuals with spoken words	Acting out scene from <i>Carlo to the Rescue</i> , using background music		
	20	Comprehending information in story and news article Listening to classmates talk about books read or movies seen Determining information from photographs	Acting out radio interview	Discussing how dogs help people Sharing information with classmates	
	22	Comparing human characteristics with those of dogs			
	24				
	25				
			28		

IN LANGUAGE  
“It’s A Dog’s Life”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Listing reasons for keeping dogs as pets</p> <p>Inventing different ending for cartoon Writing radio advertisement Writing caption for picture</p> <p>Listing idiomatic expressions</p> <p>Writing cinquain</p> <p>Converting story into news report Preparing news report for television broadcast</p> <p>Writing captions Interpreting feelings of dog in writing monologue</p> <p>Listing titles of dog stories children have read</p> <p>Writing caption for picture</p>	<p>Reading and understanding poem</p> <p>Reading and discussing meaning of poem</p> <p>Determining acting ideas from poem</p> <p>Reading a story</p> <p>Reading and talking about poem</p> <p>Encouraging reading by listing story titles</p>	<p>Understanding different meanings for a word</p> <p>Interpreting idiomatic language</p> <p>Understanding idiomatic language</p> <p>Differentiating between kinds of dogs Selecting words to describe appearance and movement of dogs</p> <p>Choosing words to describe dogs in photographs</p>	<p>Making chart on dog care</p> <p>Finding origins of dogs' names Preparing report on a dog Organizing dog show</p> <p>Organizing and writing report about dog that helps people Looking for pictures and articles about helpful dogs</p> <p>Collecting animal pictures that show human characteristics</p>	
		29			



Poem — "An Introduction to Dogs"  
 Fiction — "The Dog Who Chose a Prince"  
 Animal Story — "A Struggle in the Woods"  
 Poem — "The Teacher"  
 Poem — "The Large and the Small of It"  
 Fiction — from *The Bully of Barkham Street*  
 Fable — "The Mischievous Dog"  
 Fable — "The Wolves and the Dogs"

## SPIR SELECTIONS

## BIBLIOGRAPHY

A selection of dog stories  
 Writing photo caption

## DOG CHARACTERISTICS

Comparing dogs with people  
 Writing photo captions  
 Writing monologue  
 Collecting pictures

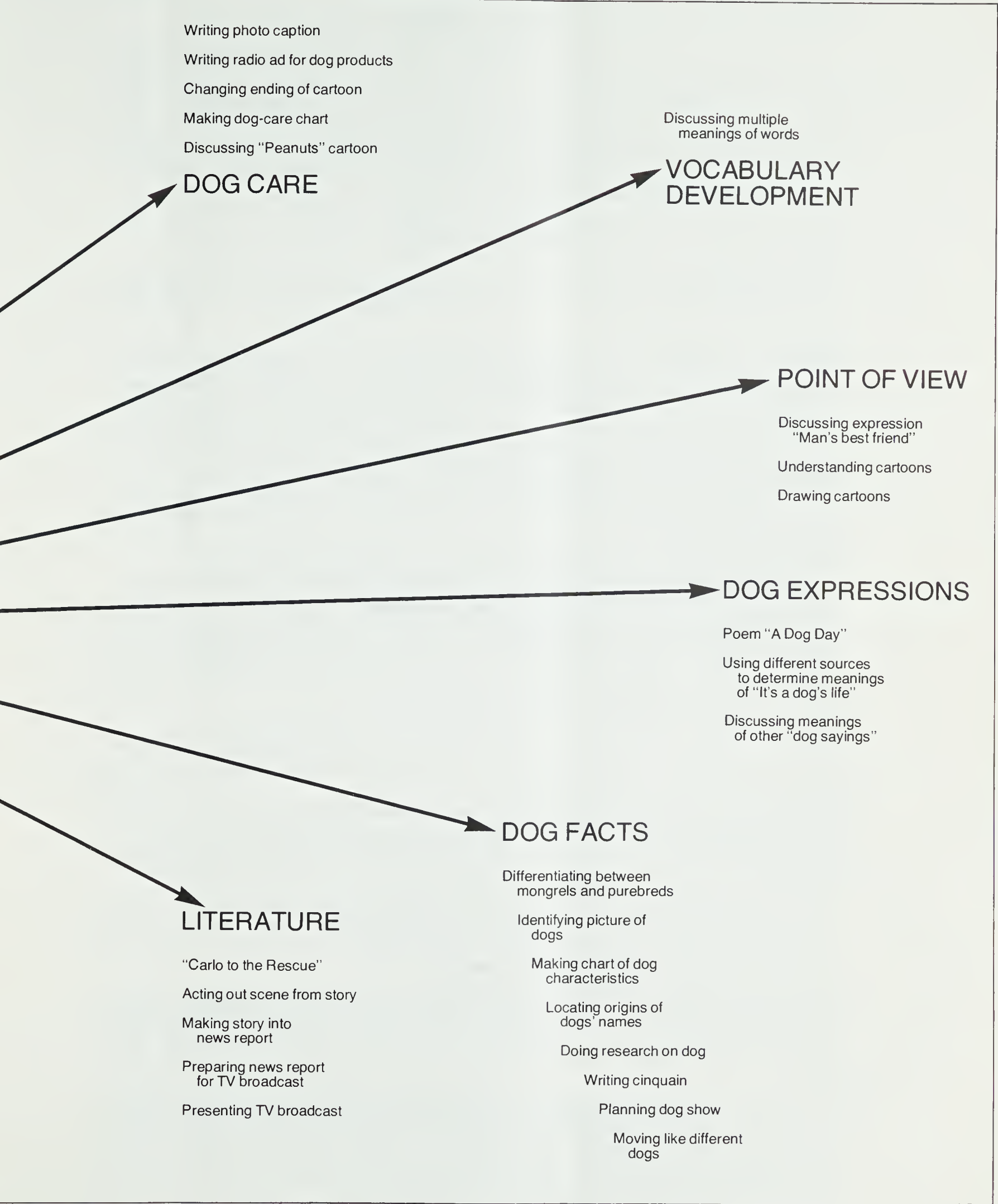
Comparing pets — dogs and cats  
 Relating animals to people  
 Talking about dogs as pets  
 Comparing feelings about dogs  
 Understanding poem "Vern"

## FEELINGS ABOUT DOGS

# It's a Dog's Life

## DOGS BEING HELPFUL

Talking about animals that save lives — real and fictional  
 Acting out radio interview  
 Talking about dogs in pictures being useful  
 Reporting on helpful dog  
 Collecting photos and news articles



# It's A Dog's Life

## Overview of Theme

The opening theme is about the world of dogs — the close feelings between a dog and its master; the need to care for dogs; different kinds of dogs; the services dogs render people; the ways in which dogs act like humans; “dog” sayings; dog stories. Photographs, cartoons, poems, stories, and news articles provide a variety of starting points for this theme. Students are given opportunities to participate in discussions, make charts, write radio acts, extend their vocabularies with the help of a dictionary, infer meanings in cartoons, write news reports, understand figurative language, practice research skills.

## Notes on Activities

### Page 8

The opening picture will appeal to most children and could be used as a starting point to encourage children to talk about their own personal experiences with dogs.

### Page 9

1. The opening talking activities explore farther the relationships between people and dogs. You might read the poem to the students as they follow along in their books. Children might then take turns to read it aloud; emphasize that the poem should be read in such a way as to make the listeners share the feelings the poet had as she wrote the poem. Children who wish to do so may memorize the poem, but not all children should be required to do so. At this level, poetry should not be analyzed in detail. The questions included will help the students understand the character's feelings, the mood of the poem, and the effect of words; these kinds of questions will encourage children to enjoy poetry rather than view the reading of a poem as a skill exercise.
2. In making comparisons, children are practicing literal and critical thinking skills.
3. The quality of talking and writing in a thematic approach will be improved if children are given as many opportunities as possible to relate and share their own personal experiences.
- 6-7. If children appear to have had little practice in discussing, review the rules for informal discussion. Explain the role of the leader, the need to keep to the topic, and to take turns speaking. Listing reasons and ideas on a chalkboard will help children to keep the topic in focus, to marshal their arguments, and come to conclusions.

### Page 10

Peanuts cartoons are great favorites with most children. After they have read the cartoon, you might ask them how Charlie Brown felt at the beginning of the cartoon, how he felt at the end of the cartoon, and why his feelings changed.

- 2-4. Students have the opportunity to express their ideas in three different ways—a chart, a cartoon, a radio advertisement. Depending upon their abilities, students might choose to do one or more of the activities. For some children, it might be helpful to work with another person.
4. Before students write their radio advertisements, they should listen to some ads on the radio. These could be recorded and the tapes kept in the classroom for reference. After they have written their own ads, they might record them for others to listen to and evaluate. Background music or sound effects might be part of the ad.
5. Although a caption is usually only one or two sentences, the writing of it does require an understanding of the main idea. If students have not had much experience in writing captions, you could bring in news photos with captions for the students to examine and discuss before they write their own.

### Page 11

- 1-3. Vocabulary building is a very important objective of the language program. As the theme progresses, new words related to the topic might be listed on a classroom chart. The chart can then be used as a reference as children write. If children appear unfamiliar with the concept that a word can have more than one meaning, the dictionary activity could be expanded to include such words as *run*, *strike*, *band*.



## Page 12

- 1-3. The ability to see a situation from another viewpoint is an important creative thinking skill and a social skill. This activity could be extended to a discussion of real-life situations, for example, relationships between parents and children.

## Page 13

- 1-4. The dog days are the hot, uncomfortable days in July and August; they are called dog days because during that period the Dog Star rises and sets with the sun.
2. The expression "It's a dog's life" appears to have different meanings. It can mean a pleasant and pampered existence; sometimes it is interpreted to mean a hard life in which one is always at the mercy of another.
4. To develop an understanding of idiomatic language, have children tell or write the literal meanings of each expression. Lead them to understand that there are certain expressions that cannot be understood by knowing the ordinary meaning of the individual words.

## Page 14

1. Encourage children to use their dictionaries if they are unsure of the meanings of these words.
2. Presenting information in a chart is a valuable writing activity in itself. The chart—which may be completed by the whole class or by small groups—can also be used as a starting point for individual writing activities; for example, one child might write a descriptive piece on the greyhound; another, a piece on the beagle.

The chart could also serve as the basis for sentence-building activities. The basic noun-verb sentence pattern and the function of adjectives might be reviewed as children build up sentences to be included in their individual writing activities. See the section Mostly Writing in this guide.

5. In this and other research activities, encourage children to use more than one source of information to verify their facts. If necessary, review the use of the encyclopedia and reference books, and make sure that students understand the function of an index.
6. Before students begin their research projects, take time to discuss research methods—choosing a topic, listing questions to be answered, finding reference material, making an outline, taking notes, writing a report. Review Outline, Research Guide, and Written Report in the Handbook.
7. If the children are not familiar with the cinquain form, read with the students the section Cinquain in the Handbook. As a preliminary to writing cinquains, talk about descriptive words, or adjectives, and as an oral activity have students choose a topic and suggest related describing words.

## Page 19

2. Converting a story to a different writing style—in this case a news report—is a challenging activity that involves preliminary discussion. Discuss the form and content of a news report, and then work with the students to write the beginning of the item. If the students seem confident and able to continue, let them finish the news report on their own. If some students require further help, work with them in a small group.

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STARTING POINTS  
Learning Objectives in

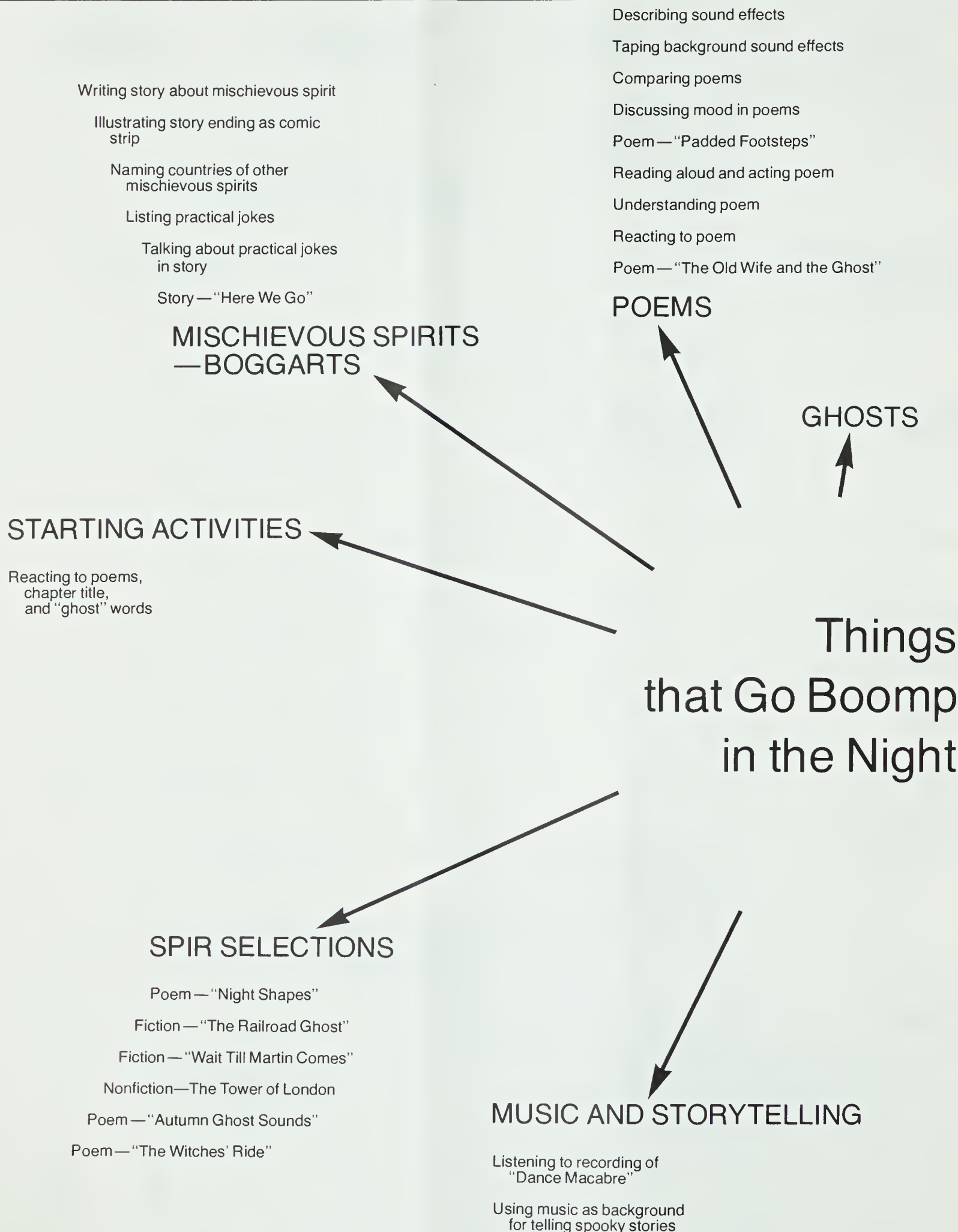
	Pages	Talking Listening	Moving Acting	Valuing	
	26	Giving reasons for feelings			
	27	Discussing briefs about ghosts Listening to classmates tell about spooky stories			
	28-29	Expressing opinion and supporting it with a reason		Discussing harmful and harmless practical jokes	
	31	Discussing reaction to a hypothetical situation Listening to coordinate actions with poem	Miming actions in poem		
	33	Talking about poem Developing awareness of sounds by making and recording sound effects Listening attentively to sounds			
	34	Expressing opinion about a question Describing a familiar object			
	35	Persuading someone to buy a "haunted" house Listening to questions on panel show	Acting out scene suggested by news article Acting out TV panel show		
	36	Reacting to content of photograph Making judgment			
	37-39	Stating opinions about a story			
	40-41	Discussing superstitions Comprehending story			
	42-43	Comparing ghosts and witches Making up alliterative phrases, magical spells, and charms	Interpreting poem through mime and oral reading		
	44		Acting out witches' scene from <i>Macbeth</i>		
	45	Listening appreciatively to "Danse Macabre" Telling spooky stories		Cooperating with classmates in story-telling session	
			34		

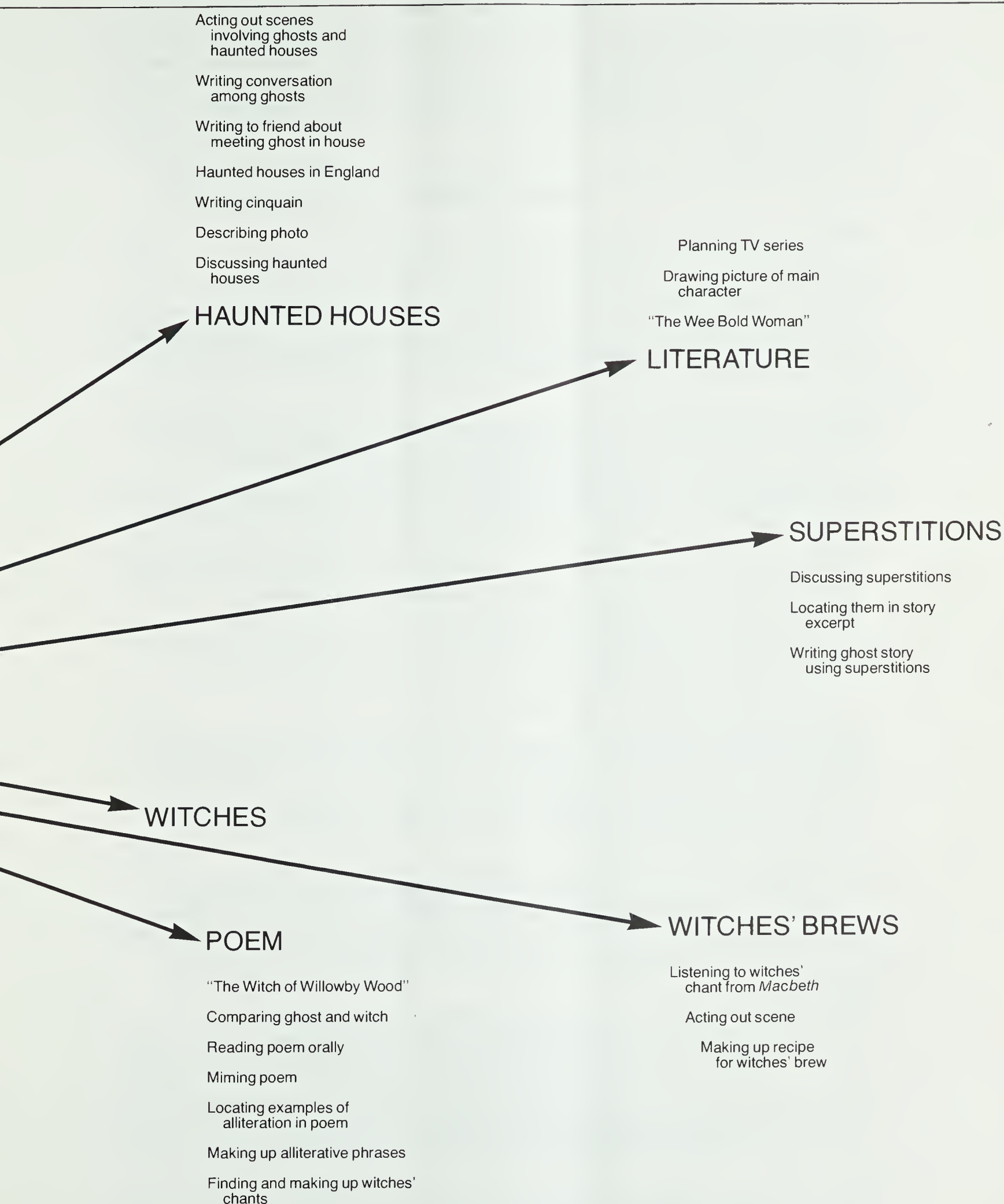
IN LANGUAGE

“Things That Go Boomp in the Night”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
	<div> <div>Planning and drawing comic strip</div> <div>Writing humorous story</div> <div>Listing words to describe sound effects</div> <div>Writing cinquain</div> <div> <div>Writing letter to describe imaginary situation</div> <div>Writing conversation about imaginary scene</div> <div>Writing caption for photograph</div> </div> <div> <div>Writing titles for TV programs</div> <div>Summarizing contents of TV programs</div> </div> <div>Writing ghost stories</div> <div>Writing recipes</div> </div>	<div> <div>Reading and discussing your feelings about poems</div> <div>Creating mood in reading selection</div> <div>Reading short story</div> <div>Appreciating poem</div> <div>Discussing mood in poem</div> <div>Comparing moods in two poems and story</div> <div>Reading story</div> <div>Appreciating excerpt from classic <i>The Adventures of Huckleberry Finn</i></div> <div>Oral reading of poem</div> <div>Listening to excerpt from <i>Macbeth</i></div> <div>Relating music of “Danse Macabre” to story</div> </div>	<div> <div>Expressing thoughts evoked by certain words</div> <div>Listing words relating to theme of <i>ghosts</i></div> <div>Listing words</div> <div>Analyzing similies in poem</div> <div>Listing descriptive words</div> <div>Developing word awareness</div> <div>Defining alliteration</div> <div>Finding examples of alliteration</div> </div>	<div> <div>Finding origins of legendary creatures</div> <div>Planning a TV series and listing program ideas for TV series</div> </div>







# Things That Go Boomp in the Night

## Overview of Theme

This literature theme centers around ghosts and witches in stories and poems, and the visual material was designed to add to the “spooky” atmosphere. As the second theme in the book, “Things That Go Boomp in the Night” might be undertaken close to Hallowe’en. Students will meet boggarts and poltergeists; read “mood” poems; create sound effects; write about haunted houses; talk about superstitions; make up a recipe for a witches’ brew; and conduct a ghostly story telling session.

## Notes on Activities

### Page 26

1. A boggle or bogle is a Scottish word for a boggy or hobgoblin.

### Page 27

1. The content of the theme and the questions were selected carefully to provide a light-hearted look at ghosts rather than a serious study. Some students, however, may believe in ghosts or spirits as part of their religious beliefs and for this reason, care should be taken in discussions throughout the theme to make sure that no one’s personal beliefs are belittled.

### Page 29

4. A boggart is said to live in northern England; a troll, in Norway; a leprechaun in Ireland; a poltergeist, in Germany; a loup-garou, in France and the province of Quebec.
- 5-6. Children might be given a choice of activities.
6. After reading the story “Here We Go!” and discussing the practical jokes played by the boggart, most children will not find it difficult to write a similar story.

Either before the children start to write their stories, or after they have finished, work with them to compile a check list for writing. The list might first include questions that would help them to evaluate the content of their stories. For example:

- Does the story have an exciting beginning?
- Does the story use colorful phrases and words?
- Does it contain conversation?
- Do the sentences begin in different ways?
- Is the story written so the reader wants to read on?
- Is the title interesting?

The remaining questions on the check list should help children to proofread their stories. For example:

- Are the capitals used in the right places?
- Are the commas, periods, and other punctuation marks used properly?
- Are the words spelled correctly?
- If the story is long, is it divided into paragraphs?

In preparing the checklist, refer children to the Handbook at the back of the text.

Encourage students to reread the first draft of their story and change words and sentences to improve the story. In a second rereading, they could concentrate on spelling and punctuation. The completed stories could be read to classmates.

### Pages 30-31

Read the poem aloud to the students as they listen with their eyes closed.

2. Some words to describe the ghost’s feelings might be *tired*, *exhausted*, *weary*, *happy*, *contented*, *satisfied*, *delighted*, *pleased*. Encourage students to use a dictionary or junior thesaurus to find synonyms for the words they list.
3. If the students are familiar with the term *simile*, you might review the definition in the Handbook; if not, you could introduce the term after the children have completed their own comparisons. Discuss how the use of similes creates vivid pictures in the reader’s mind.

### Page 32

Again, to make the most of the mood of the poem, read it aloud while the children listen with their eyes closed.



2. The mood in “The Old Wife and the Ghost” is a “fun” one. The ghost throws things around, but the old lady does not hear the commotion and is not frightened by what is happening. The next morning she brings a cat to her home thinking that she has solved her problem. The ghost in this poem is very much like the boggart in “Here We Go!” The mood in “Padded Footsteps” is mysterious, eerie, or possibly frightening. The reader does not know who is padding softly past the room. Who is the ghost? Why is the ghost in the house? Why does he leave? Where does he go? Some children may appreciate that the mood of the second poem is different because the reader identifies with the “I” of the poem.

#### Page 34

- 1-3. Before writing about a haunted house, children are asked to share opinions and information, and then contribute descriptive words. This sequence of activities ensures that all children will have something to write about.

#### Page 35

The news article includes some words that may be unfamiliar to the students, and for this reason you might want to read it aloud. Words and phrases that might need clarification are: *manor house*, *psychic research experts*, *Elizabethan dress*, *harpsichord*, *fawn suit*, *amiable poltergeist*.

1. (a) Before students begin, have them decide who will take the parts of the different ghosts. The use of props should be kept to a minimum (see the section on props in Mostly Acting in this guide).
1. (b) Take the opportunity to review the writing of a friendly letter. Refer to Letter Writing in the Handbook. The previous acting activity will have given children ideas for the writing activity.
1. (c) This activity might be done as an alternative to 1. (b).
3. (a) Most children will have watched panel shows on television. In limiting the panelists to two questions each, emphasize that a good question is one that requires more than a simple yes or no answer.

#### Pages 37-39

Read “The Wee Bold Woman” to the students — if possible with a Scottish accent!

1. Children should be encouraged to appreciate the story as a *fanciful* folktale.
2. Children can be asked to read the description and then to draw a picture as a test of their reading ability. Alternatively, you might read the description to them and ask them to draw a picture as a test of their listening ability.

#### Page 40

Some students may have read “The Adventures of Huckleberry Finn.” If so, have them tell something about the story — what it is about, who the characters are, and what happens.

1. Students might use encyclopedias to do research on the origins of some well-known superstitions, for example, knocking on wood, spilling salt, walking under a ladder.

#### Page 45

- 1-3. Every effort should be made to give children opportunities to read their writings to an audience. As a culminating activity for the theme, children might plan a special “Ghost Festival.” In addition to the activities suggested, children might volunteer to tell stories, to read stories and poems they have written for the theme, to read other ghost stories and poems they have collected. All children should be part of the presentation — either individually or as part of a group.

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STARTING POINTS

Learning Objectives in

	Pages	Talking Listening	Moving Acting	Valuing	
	46-47	Discussing literal and figurative use of expressions Drawing conclusions from a picture Applying understanding of figurative language to specific situations Listening to classmates tell about personal experiences	Miming figurative expressions for classmates	Understanding concept of being “in hot water”	
	48	Understanding and discussing figurative language		Discussing desirability of circulating rumors	
	49	Interpreting meanings of sayings relating to cartoon			
	50	Listening to others when playing word game to show how words change			
	51	Interviewing people to obtain information Inventing names for imaginary objects Talking about personal experience Demonstrating how language develops			
	52-53	Discovering that people in different places use different words to describe same objects or feelings Comparing answers with classmates Integrating music with language arts — “Waltzing Matilda”	Acting out role of radio or TV sportscaster covering baseball game	Developing tolerance for differences among people through understanding	
	54-56	Expressing opinion about story title Listening attentively to classmates in a discussion Discussing story content Providing solutions for a problem			
	57	Integrating geography and mathematics with language arts			
	58-59	Interpreting comic strip Sharing personal experience with classmates Discussing words you like to use Listening critically to speech of people			
	60-61	Interpreting poem Relating figurative language to a photograph			
			40		

IN LANGUAGE  
“In Hot Water”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
	<p>Writing short story using figurative expression</p> <p>Writing sentences using figurative expressions</p> <p>Writing down how you respond to specific situations</p> <p>Writing story ending</p> <p>Writing story</p> <p>Rewriting dialogue from cartoon Replacing overworked words with synonyms</p> <p>Developing ability to express thoughts clearly and concisely Writing captions</p>	<p>Interpreting selection on figurative language</p> <p>Developing awareness of specialized language in story excerpt</p> <p>Locating “geography” language in poem</p> <p>Listening to poem Discussing poet’s writing style Comparing poems</p>	<p>Discussing meanings of expressions used figuratively</p> <p>Locating word origins in dictionary</p> <p>Learning prefixes</p> <p>Acquiring familiarity with thesaurus to find synonyms and antonyms and expand vocabulary</p> <p>Choosing words to describe sounds</p>	<p>Finding origins of figurative expression</p> <p>Collecting stories about word origins</p> <p>Listing new words in our language</p> <p>Listing baseball words and expressions</p> <p>Listing words belonging to specialized languages</p> <p>Listing frequently used words</p>
		41		



Biography — “W-A-T-E-R”  
Poems — Limericks  
Tale — “The Cabbage Princess”  
Fiction — “What Can You Do  
With a Word?”  
Poem — “Associations”

**SPIR SELECTIONS**

**WORD ORIGINS**

Using dictionary to  
determine word origins  
Noting how words  
change  
Inventing words

**In Hot Water**

**APPRECIATING  
WRITING  
STYLES IN POEMS**

Discussing words  
used in poems  
Writing one-sentence  
poems  
Comparing poems  
Writing photo caption

**EXPANDING  
VOCABULARY**

Using thesaurus  
Rewriting cartoon  
dialogue  
Rewriting conversation  
Telling stories and  
avoiding overworked  
words  
Making word tree

Writing story using  
expression

Discussing rumors

Relating expression  
to cartoon

Understanding meaning of  
"Straight from the  
horse's mouth"

Drawing cartoon  
to illustrate expression

Relating expression to  
drawings and situations

Understanding meaning  
of "In hot water"

Acting out and cartooning  
expression

Locating origin of expression

Using expressions in sentences

Discussing their meanings

Other expressions

## FIGURATIVE LANGUAGE

## LANGUAGE AND GEOGRAPHY

Relating vocabulary  
to where you live

Finding out different  
ways of saying the  
same thing

Using words and phrases  
in conversations

Learning song "Waltzing  
Matilda"

## "SPECIAL" SUBJECT LANGUAGE

## BASEBALL

Discussing baseball  
words and expressions

Acting out role of sports  
announcer

Talking about story  
character

Writing ending for  
story excerpt

## OTHER SUBJECTS

Locating geography  
language in poem

Finding places on map

Locating math language

Determining subject  
headings for word groups

# In Hot Water

## Overview of Theme

The idiom “in hot water” introduces this theme about language. For a consideration of idiomatic speech and the origins of certain expressions, the theme moves to a more extensive study of the history of words — how words are borrowed and changed, how words are invented. A study of specialized language begins with an excerpt from a baseball story and then looks at special words in such areas as school, hobbies, professions, foods, and fashion. The use of the thesaurus is explored in writing activities emphasizing the wealth of synonyms and antonyms in the English language.

## Notes on Activities

### Page 46

The expression “in hot water” is illustrated in cartoons to demonstrate its literal and non-literal meanings. Ask the students to tell how Billy might have got “in hot water” with his mother. After the students understand the difference between the literal and non-literal meanings of the expression, discuss its origin. As a follow-up students could draw pictures to illustrate the origin of the phrase.

### Page 47

- 1-4. These activities provide students with opportunities to use the phrase “in hot water” in its non-literal sense.
2. By giving reasons for their answers, students will indicate whether or not they understand the meaning of the phrase. Encourage them to think of other situations when they might be “in hot water.”
- 1-3. The expression “straight from the horse’s mouth” is discussed in these activities. After the students have read about the origin of the expression and understand its meaning, discuss the cartoon with them (a man at the racetrack is presumably getting a tip from a horse about who will win a race).
2. Emphasize the difference between information obtained first-hand (primary source) and information obtained second-hand (secondary source).

### Page 49

2. After a discussion about the meanings of expressions, students could choose to do one or more of the four activities suggested. The work on idiomatic expressions could be expanded. For example, children might be asked to think of expressions containing the word *head* — has a big head, over his head, lose one’s head — or expressions containing the words *eye*, *nose*, *mouth*, *tongue*. Note that in dictionaries idioms are defined under the entry for their most important word, and are printed in boldface type. For example, in the *Dictionary of Canadian English: The Beginning Dictionary* the idioms over one’s head, out of one’s head, and heads up are explained under the entry for the word *head*.

### Page 50

- Before starting the activities, discuss with the children how it is possible for English to borrow so many words from other languages. Have them recall what they know about the movements of peoples from one country to another, about early explorations, about trading missions. Explain that many words have been borrowed from Latin, Greek, and French, that other words have come from Spanish, Italian, German, and that many words we use in Canada have come from Indian languages. Make sure that children have available to them a dictionary that gives information on the etymology, or origin, of a word, and that they understand the symbols used.
2. First Col. This activity could be expanded to include words such as *piano*, *violin*, *cartoon*, *opera*, *studio* — Italian; *bonbon*, *bouquet*, *coupon*, *finale*, *theater* — French; *bronco*, *cargo*, *cockroach*, *comrade* — Spanish; *deck*, *kindergarten*, *spool*, *waffle* — German; chipmunk, moccasin, moose; raccoon, teepee — Indian.



2. Second Col. Children who are interested in tracing the histories of words might be referred to such books as: *Word Origins and Their Romantic Stories* by Funk and *Picturesque Word Origins* published by G. & C. Merriam Company.

#### Page 51

1. (b) The activity could be expanded to include new words related to housing — *split-level*, *carport*, *rumpus room*; to military operations — *radar*, *airlift*, *stockpile*; to transportation — *expressway*, *hydrofoil*, *jeep*.
1. (c) Recall with the students the procedures to be followed in interviewing. Refer them to Interview in the Handbook.
2. Have the students list as many words as they can from memory that begin with the prefixes *tele-* and *astro-*. Then ask them to use their dictionaries to add additional words to their lists. Some children might list words beginning with the prefixes *hydro-* and *phono-*.

#### Page 52

- 1-4. Children should be given every opportunity to become aware that others in the world may have different languages, different ways of expressing themselves, different customs.

#### Page 54

Before students read the excerpt from *Catcher with a Glass Arm*, ask them to discuss the meanings of the words shown graphically on pages 54 and 55. If possible, have the novel available in the classroom for students to read on their own.

#### Page 57

- 1-4. The ability to read material and to understand the language used in other subject areas becomes increasingly important as children move from grade to grade. While some reading skills are common to all reading material, others such as the ability to understand the meanings of words in context are more closely related to particular subject areas. Besides specialized words, many common words have different meanings in different subject areas, for example, the word *product* has a different meaning in mathematics from its meaning in social studies. Have children contribute to classroom vocabulary lists for social studies and mathematics. Make sure they include specialized words and words that have different meanings depending upon the subject area in which they are used.

#### Page 59

2. Review the meanings of the words *antonym* and *synonym*, and explain the function of a thesaurus.
4. Although synonyms are defined as words with the same basic meaning, encourage children to understand that some words that are synonyms do not convey exactly the same meaning. For example, the words *peered*, *glanced*, *stared* are synonyms for *looked*, but each word has a slightly different meaning. To reinforce understanding of this concept, have children write sentences in which they use some of the synonyms given for the words *said* and *good*.

#### Page 60

2. If students are not familiar with the function of an adjective, take time for some preliminary work with the whole group or with small groups. See Mostly Writing in this guidebook.
5. Children might start with a basic noun-verb sentence pattern and then expand the sentence by the use of modifying adjectives and adverbs. See Mostly Writing in this guidebook.

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# STARTING POINTS

## Learning Objectives in

	Pages	Talking Listening	Moving Acting	Valuing	
	63	Inferring what is happening in pictures Listening to classmates talk about favorite mystery stories Discussing favorite mystery shows on TV			
	64				
	65	Solving riddles	Playing charades		
	66	Locating mistakes in pictures			
	67	Expanding visual perception Recalling past events			
	68	Inferring feelings from facial expressions in pictures Relating facial expressions to specific situations Listening to classmates in discussion	Miming facial expressions to show different feelings	Developing awareness and understanding of others and self	
	70	Expression opinion Hypothesizing solutions to a mystery			
	71	Comprehending story context Analyzing hieroglyphics Comparing hieroglyphics			
	72	Translating written information about accident into a diagram Discussing why people recollect same incidents differently	Role playing characters described in accident scene Acting follow-up to accident scene	Understanding people by interpreting character traits in acting situations	
	73	Determining what is happening in photographs Listening attentively to invited speaker	Acting out interview scene		
	74-77	Locating clues and inferring solution to mystery in story Listing advantages of being identical twin Discussing how to solve mysterious problems Listening to invited speaker			
	78				
	79	Reaching conclusion about action in photograph			
			46		

IN LANGUAGE  
“It’s a Mystery to Me”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
	<p>Writing riddle about an important person</p> <p>Developing memory Writing clear descriptions of simple objects</p> <p>Writing conversation</p> <p>Applying knowledge of hieroglyphics to writing</p> <p>Writing newspaper account of purse snatching</p> <p>Writing sentences using words found in mystery stories Writing mystery story</p>	<p>Enjoying a mystery story</p>	<p>Solving riddles in poems using language clues</p> <p>Verifying definitions in dictionary Listing words used in mystery stories</p>	<p>Surveying people to determine popularity of mystery programs Analyzing survey results Collecting pictures of mysterious situations</p> <p>Locating information about Rosetta Stone</p> <p>Listing questions for interview Recording answers to questions in interview Inviting lawyer to talk about giving evidence</p> <p>Inviting police detective to talk about solving mysteries Preparing lists of questions</p>
		47		



Nonfiction — Mysterious Questions and Answers

Fiction — “The King O’ the Cats”

Poem — “Little John Bottlejohn”

Fiction — “Parakeet Problem”

Folk tale — “The One You Didn’t See Coming”

Poem — “Silent”

## SPIR ACTIVITIES

## CREATIVE WRITING

Meanings of  
“mystery” words

Writing mystery  
story

# It’s a Mystery to Me

## LITERATURE —MYSTERY STORY

“Encyclopedia  
Brown” mystery

Finding clue in  
story

Discussing identical  
twins

Talking about solving  
mystery

Inviting police detective  
for talk

## OBSERVING AND REPORTING ACCIDENT AND CRIME

Acting out accident scene

Making sketch of accident

Acting out police interviews

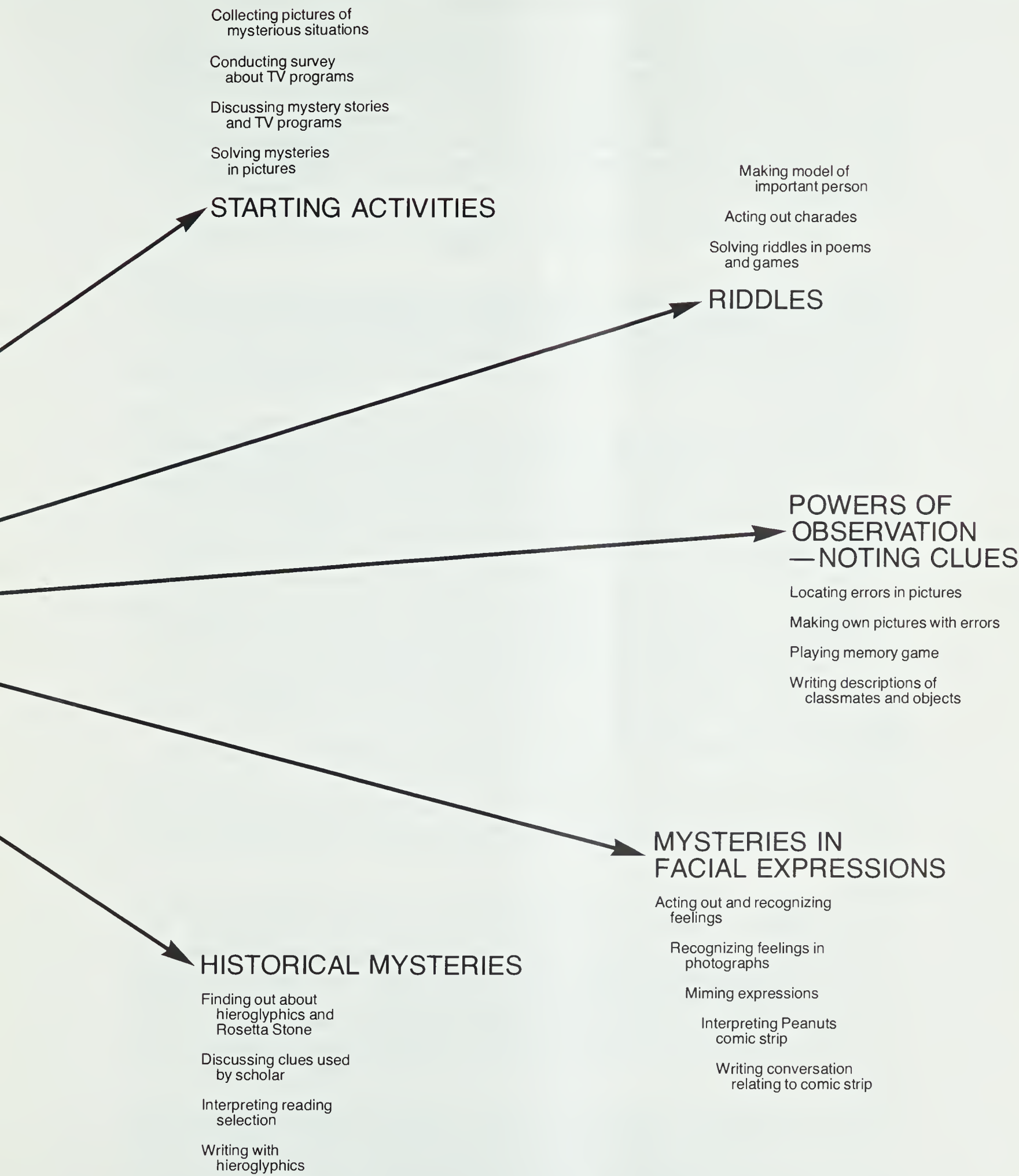
discussing photo sequence—  
purse snatching

Listing questions to ask  
victim and witnesses

Acting out interview between  
reporter and witnesses

Writing news account  
of crime

Inviting lawyer for talk



# It's a Mystery to Me

## Overview of Theme

Students are intrigued by mysteries. In “It’s a Mystery to Me” students are encouraged to observe and detect clues in visual and written material. After an opening discussion about mystery stories and television programs, students attempt to solve mysteries by noting clues in pictures; answer riddles; infer feelings from facial expressions; decipher hieroglyphics; interpret accounts by witnesses to an accident; and solve the mystery in a detective story. The theme concludes with a discussion of vocabulary related to mystery stories and suggestions for story writing.

## Notes on Activities

### Page 63

1. Making inferences is an important critical thinking skill. Children use clues in photographs to help them draw inferences about the situations shown in the pictures.
3. Encourage students to read for enjoyment. Before beginning the theme, obtain copies of mystery books for the students to read independently. The Bibliography lists some suggested titles.

The sharing of favorite stories encourages the development of oral language on the part of the speaker and the development of listening habits on the part of the other students. If students have difficulty organizing their oral reports, discuss questions they might use as an outline: “What is the title of the book?” “Who wrote it?” “Who are the main characters?” “What is the story about?” “What happens?” “Why is the story enjoyable?”

4. Reports on television programs require students to practice the same oral language and listening skills.
5. Conducting a survey is an alternative method of collecting information and involves the same study skills that are required in researching a topic. The student must decide on the questions to be answered, must record the information obtained, must categorize the information, and must interpret the information and come to conclusions.
6. A “Mystery Center” could be set up in the classroom. Appropriate materials — mystery stories, pictures, riddles, and so forth — could be added as the theme progresses.

### Pages 64-65

Students use inferential thinking skills in solving riddles and charades.

### Page 66

Children talk and write about things they know. To be a good talker and a good writer, a child must be a good observer. Activities such as these contribute to the development of language skills.

### Page 67

2. *Second Column.* The ability to describe accurately is an important language skill. Before beginning the writing activity, you might wish to review the structure of the paragraph. In the sample paragraph, the first sentence, “It is used for cutting.” is the topic sentence. Point out that the remaining sentences give supporting details. Discuss the placement of a topic sentence — it might be the first sentence, the last sentence, or it might occur within the paragraph; the need to include only those details that relate to the topic sentence; the importance of sequence in some description. Review the need for proper capitalization and punctuation.

### Page 68

1. Students will probably find it easier to demonstrate a specific expression if they think of an accident that would provoke the expression. To expand the activity, suggest that children list other words to describe feelings and act out the feelings for each other.
2. Ask the students to tell about situations in which they experienced the same feelings as the people in the pictures.



## Page 70

1-5. The finding of the Rosetta Stone is just one of the significant events in the history of writing. Since informational material on this topic is readily available in encyclopedias and reference books, students might use these activities as a starting point for a class project on early writing. Have students in groups or individually do research on the following aspects of early writing:

cave drawings  
heiroglyphics  
Champollion  
Egypt

Sumerian tablets  
pictographs  
Rosetta Stone  
alphabet

Allow all research groups to report to the rest of the class. As a result of the project students should understand the general development of writing from pictographs (pictures of objects) to ideograms (pictures to represent ideas) and to phonograms (symbols for sounds).

## Page 72

One of the important objectives of role playing is to develop in children a sensitivity to the viewpoints of others. In this activity, children appreciate that people can witness the same event and yet respond differently to what they have seen because of their previous experiences and personal attitudes. To reinforce this concept, have students take turns to act out the different roles.

## Page 73

2. Before conducting an interview students should have a prepared list of questions. Remind students that a good news report answers these questions: Who is involved? What happened? Where did it happen? When did it happen? Why did it happen?
5. It is important for children to realize that there are many sources of information. Discuss the advantages and disadvantages of various sources — student's own knowledge, television programs, people in the community, encyclopedias, reference books, personal experiments, teachers, specialists.

## Page 74

The story "The Case of the Blueberry Pies" is easy to read. If possible, obtain for the mystery center some of the other Encyclopedia Brown stories by Donald J. Sobol.

## Page 77

1. Some other questions for discussion might include: How will Encyclopedia let people know about the twins' cheating? Who will he tell? What will their reactions be? What do you think should happen to the twins? As an additional activity, children might work in groups and dramatize what they think will happen next in the story.

## Page 78

As a culminating activity children write their own mystery stories. Refer to the story writing check list in the theme "Things That Go Boomp in the Night."

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	Pages	Talking Listening	Moving Acting	Valuing	
	81	Talking about lines in photographs Listening to partner			
	83	Increasing observational powers relating to line direction in picture and other objects			
	84-85	Locating mathematical shapes in art work			
	86	Relating lines in picture to actions Listening to classmates' stories			
	87	Conjecturing about future events in life			
	88	Interpreting gesture drawings	Miming gestures for gesture drawings		
	89	Conjecturing about how picture was made			
	90	Discussing exaggerated features in cartoons		Sharing original cartoons with classmates	
	92-93	Talking about use of lines in recognized artwork Appreciating artwork by outstanding artists.		Appreciating painting as art form	
			52		

IN LANGUAGE  
“String-a-Line”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
	<p>Converting visual line story to words</p> <p>Applying knowledge about family relations Remembering events in life and expressing them in time line</p> <p>Writing caption for gesture drawing</p> <p>Completing sentences with exaggerations</p>	<p>Reading poem for understanding</p> <p>Defining exaggeration in stories</p>	<p>Discussing vocabulary relating to math</p> <p>Learning family relationships via a family tree</p> <p>Differentiating between literal and non-literal meanings of phrase Discussing different meanings for same word</p>	<p>Categorizing lines in photographs Listing objects that utilize lines Making poster to show two kinds of lines</p> <p>Following directions to make artwork</p> <p>Following instructions for drawing</p> <p>Collecting cartoons showing exaggerated features</p> <p>Finding information about artists Organizing an art exhibit</p>
		53		



Photo Study — Pablo Picasso

Photo Study — Children's Creations

Instructional — Designing Your Own Wrapping Paper

Poem — "Dream Dust"

Fiction — "The Four Silver Pitchers"

Poem — "The Artists"

## SPIR ACTIVITIES

## ART APPRECIATION

Finding lines in art  
by master artists

Locating information on  
artists

Organizing art exhibit

# String-a-Line

## CARTOONING

Noting exaggeration  
in cartoons

Cartooning faces

Collecting cartoons

## ART AND LANGUAGE

Making string-pull picture

Discussing double meaning  
of "stringing a line"

Completing sentences  
using exaggerations

Taking pictures of lines

Making poster of lines

Listing objects in environment with lines

Grouping lines into man-made and natural

Locating lines in pictures

## NATURAL AND MAN-MADE LINES

Creating line pattern

Games with lines

Finding directional lines in picture

Locating vertical, horizontal, diagonal lines in objects

## DIRECTIONS OF LINES

## MATHEMATICAL SHAPES

Poem — “The Roads of Math”

Defining math terms

Finding shapes in Kandinsky painting

## LINES TELL STORIES

Drawing lines to show actions

Inferring meaning of lines in story picture

Painting adventure story using lines

Taping story

Writing story

Reading family tree

Making own family tree

Drawing time line of life

## GESTURE DRAWINGS

Discussing gesture drawings

Making gesture drawing

Writing caption

# String-A-Line

## Overview of Theme

This art theme uses lines — in nature and those that are man-made — as a focal point to develop perception and language skills. The students have opportunities to create their own art as well as study the work of some master artists. After looking at lines in nature and in man-made objects, and at some of the ways poets and artists use lines, the children use lines to tell stories, to show relationships in a family tree, to make gesture drawings and string-pull pictures, and to create cartoons.

## Notes on Activities

### Page 81

- 1-3. The activities are sequenced so that children look at the pictures for a specific purpose, talk about what was noticed in the pictures, and apply what was discussed to a related situation.
3. Students might choose to do either activity (b) or (c). Children's different needs and interests can be met by allowing them some choice in selecting activities.

### Page 83

- 1-4. The words *horizontal*, *vertical*, *diagonal*, and *slanted* are introduced graphically to help the students understand their meanings. Have them infer the meanings of the word from the graphics if the words are new to them.
4. For additional practice in understanding the new words, have students name the directions of lines in the pictures on pages 80-81.
5. Chess, checkers, and bingo are some games that use lines.
6. Following directions is an important language skill. Before the children begin their projects, make sure they read all of the directions and understand what materials are required and what procedures are necessary to make their line patterns.

### Pages 84-85

The content of these pages is inter-disciplinary, combining poetry, mathematics, art, and language. Read the poem to the children as they follow in the text and relate the mathematical terms to the illustrations.

Take every opportunity to have children realize they need to develop a specialized vocabulary for each subject area. Remind them that a word can have a meaning in one context and another meaning in another context. As an example, have them write sentences using the word *line* in as many ways as possible. When they have finished, have them check a dictionary to find out if the word has further meanings. Expand the activity by having children find as many meanings as possible for other mathematical terms: *difference*, *division*, *product*, *sign*, *times*, *point*, *yard*, *foot*, *base*, and so forth.

### Page 86

Art is an excellent starting point for creative writing. This method is particularly helpful for children who have difficulty in writing stories. Some students may respond by writing two or three simple sentences; others may write sentences using a greater number of descriptive phrases and modifiers. If you wish, take the opportunity to review some sentence-building techniques. See the section Mostly Writing in this guide.

### Page 87

1. Make sure that children understand the meanings of the words *aunt*, *generation*, *surname*, *given name*.
2. If a large number of children come from broken homes and know little about their family backgrounds, omit the activity. As an alternative children might make a fictitious family tree or a family tree based on a family in a story or book they have read.
4. This activity gives children an opportunity to express their dreams and wishes.



**Page 88**

The activities on this page combine art, mime, and language.

3. (c) Before writing captions the students could study their sketches and list action words to describe what is happening. These words can then be used in the captions.

**Page 89**

2. The students have another opportunity to follow directions. Make sure they read all of the directions before they begin work.
3. Talk about the literal and non-literal meaning of the phrase "string-a-line."
3. (c) Encourage the students to express their opinions and to give examples to support their answers. Some of the examples might be used for role-playing situations.
3. (d) These activities would lend themselves to a review of punctuation, particularly the use of quotation marks.

**Pages 90-91**

The photographs could also be used as starting points for descriptive writing activities.

**Page 93**

2. Before students begin their research, review the procedures for choosing a topic, evaluating sources of information, locating answers to specific questions, taking notes, organizing information for an oral or written report. Refer to Research Guide, Oral Report, and Written Report in the Handbook.
3. As an additional activity, students might listen to a recording of "Pictures at an Exhibition," by Moussorgsky. It is a musical representation of a visit to an art exhibition.

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# STARTING POINTS

## Learning Objectives in

	Pages	Talking Listening	Moving Acting	Valuing	
	94-95	Discussing own feelings about cold Listening to classmates' work Surmising reason for chapter title		Comparing lists with classmates	
	95	Determining people's reactions to cold from photographs		Developing awareness of different points of view about cold	
	96	Interpreting cartoon Discussing cartoonist's technique		Perceiving other people's feelings about a situation	
	97	Listening to classmates talk about clothing and equipment for winter activities Relating poem to picture Making up winter games	Miming favorite outdoor winter activity		
	98-101	Verifying answers to questions about poem Inferring reasons for actions of characters in poem	Emphasizing facial expressions in acting out poetry excerpt		
	102-103	Discussing humor in sign	Acting out monologue suggested by photograph		
	104-105	Comparing description in poem with personal experience Describing sights and sounds of brook in summer Applying descriptive words to scene in poem Listening to others to list words			
	106-107	Imagining objects in photograph of icicles			
	108-109	Telling stories about snow tracks Analyzing snow tracks in picture		Cooperating with others in group to create snow track story	
	110-111	Conjecturing about horse's feelings in poem Comparing ideas in poem and prose selection			
			58		

IN LANGUAGE  
“Below 32°”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Writing poem about winter weather problems</p> <p>Adding dialogue to cartoon</p> <p>Writing cinquain about winter activity Completing poem</p> <p>Writing different endings for sentence</p> <p>Writing conversations suggested by photograph</p> <p>Associating ideas and objects with word “icicle” Writing free verse</p> <p>Writing short story about snow tracks</p> <p>Writing story from animal’s point of view</p>	<p>Reading and understanding tall tale</p> <p>Reading poem Introduction to poem written in free verse</p> <p>Interpreting poem</p> <p>Reading and interpreting poem Encouraging reading of related books</p> <p>Understanding poem</p>	<p>Listing verbs to describe actions of people in photographs Finding verbs in poem</p> <p>Interpreting descriptive language in poem Relating words in poem to feelings and sights</p> <p>Locating word to describe specific situation</p>	<p>Arranging objects from hot to cold</p> <p>Designing poster about safety in winter sport</p> <p>Finding information about Dawson Trail</p> <p>Listing words to describe sounds of different scenes</p> <p>Integrating science and language arts in scientific experiment Recording experiment results on chart Drawing conclusions about science experiment</p>	
		59			



Nonfiction — from *First Under the North Pole*

Instructional — Eskimo Art Activities

Photo Study — Eskimo Carvings and Stories

— “I will walk with leg muscles”

Poem — “Glorious it is to see . . .”

Photo Study — Pieter Brueghel

Nonfiction — “Traveling with Dogs”

Poem — “Haiku”

## SPIR SELECTIONS

## ANIMALS AND WINTER

Discussing animals’  
feelings about snow

Writing story from  
animal’s point of view

## SNOWTRACKS

Interpreting poem

Making snowtracks outside  
and “reading” them

Interpreting animal snowtracks  
in pictures

Writing sentence about  
snowtracks

Writing story about snowtracks

Below 32°

## ICICLES

Understanding poem

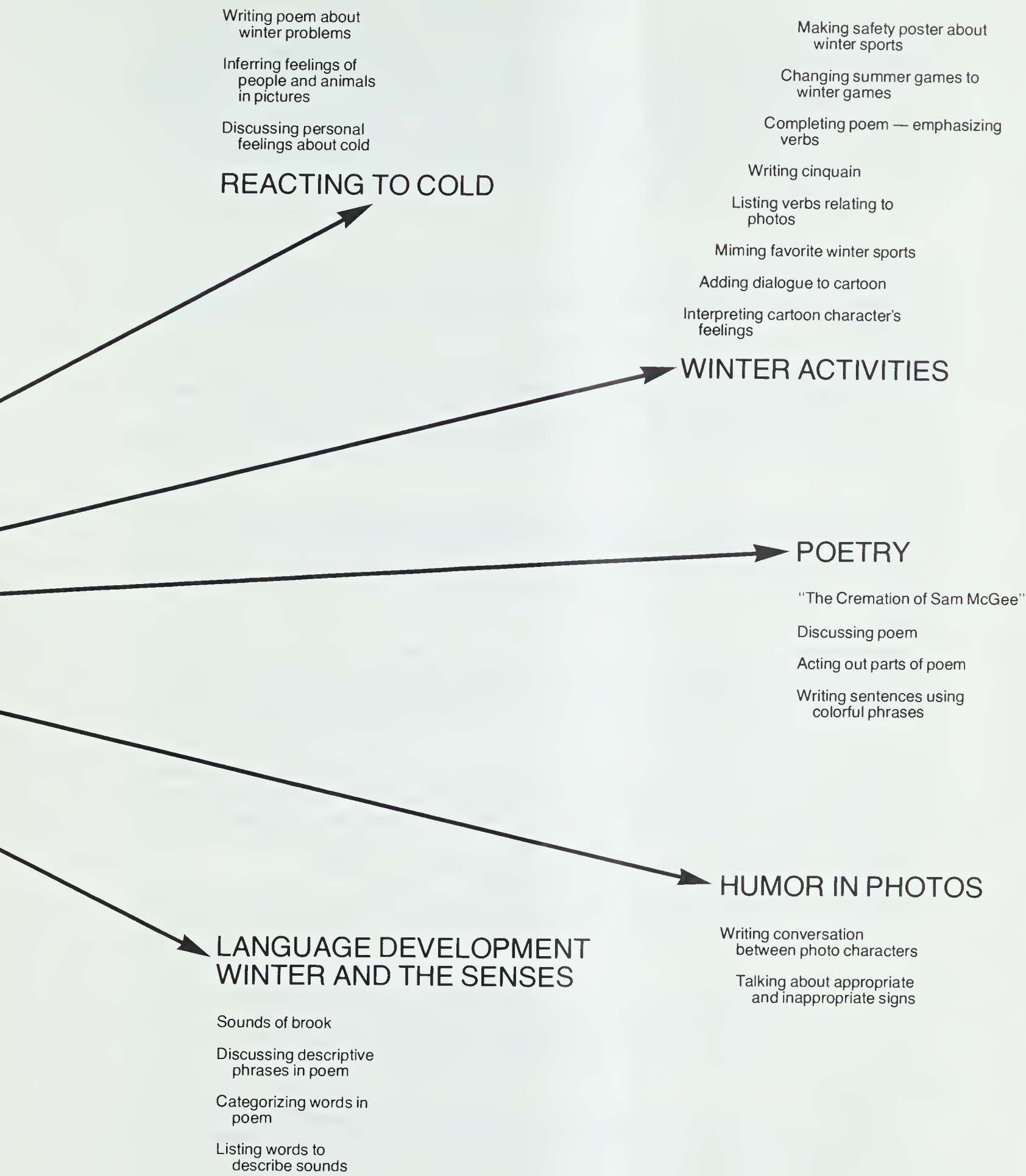
Listing impressions  
created by word “icicle”

Imagining things in  
picture

Writing free verse

Experimenting to find  
out about weight of icicle  
and icicle water

Recording temperature  
of melting icicle



# Below 32°

## Overview of Theme

In this social studies theme, the focus is on the child's feelings and thoughts about life in the winter months. Photos are starting points for discussion and writing activities. A cartoon encourages children to infer feelings. Humor is found in "The Cremation of Sam McGee," and in several photographs. The sounds and sights of winter are illustrated in poems and photographs. The language skills in this theme emphasize the use of descriptive words and phrases in completing sentences, creating poetry, and writing stories.

## Notes on Activities

### Page 94

If children know only the Celsius scale, explain that on the Fahrenheit scale the freezing point of water is 32°.

### Page 95

1. Give children ample opportunity to talk about their personal feelings and experiences. The ideas and information they share will be helpful to them in their writing activities.
2. The objective of this activity is for children to realize that others may have different feelings about winter.

### Page 96

1. This activity continues the idea of point of view. Nipper's father views a situation differently from his son. Talk about words that describe the feelings of Nipper's father, for example, *unhappy*, *discouraged*, *miserable*, and then *excited*, *enthusiastic*, *proud*. A class list of "feeling" words is useful for reference as the children write.

### Page 97

1. The pantomiming activities will make children think about the movements needed to perform certain actions, and will make it easier for them to list descriptive words in the next activity.
2. If necessary review the functions and forms of verbs. See Mostly Writing in this guide.
2. (a) To give additional practice in the use of verbs, have children write sentences using each of the words they have listed.
3. If children are familiar with the basic noun-verb sentence pattern, you might want to take the opportunity to introduce or review the term *adverb*. Point out to the students that the words *tightly* and *loudly* are adverbs that tell more about the verbs. Have them combine other verbs and adverbs; some of their lines can be used in the poetry writing activity. For more information on the teaching of adverbs, see Mostly Writing in this guide.

**Pages 98-99.** This well known poem by Robert Service should appeal to the students. It should be read vigorously to accentuate the rhythm. You might start to read it and then have children join in.

### Page 101

1. Give children time to respond spontaneously to the poem. If necessary, explain the meanings of the words *cremation*, *moil*, *marge*, *brawn*, *derelict*, *trice*, *crematorium*, *grisly*. Most children will readily appreciate that the poem is a tall tale.

### Pages 102-103

The humor is continued in the photographs on these pages. Let the students talk about the pictures and then choose one of the activities. If necessary, refer children to Conversation in the Handbook.

### Page 105

1. Children may be interested in knowing that Sir Charles G. D. Roberts is one of the great names in Canadian literature. His stories and poems are found in many textbooks.



3. (a) Take time to discuss the imagery in the poem. Encourage children to understand that the “mask of moveless white” is the cover of snow. This comparison suggests the stillness of the blanket of snow on the frozen brook.
3. (c) In the first stanza the poet describes the scene — the quiet frozen brook and the wintry firs. Children might suggest that “snow-muffled are its iron rocks” is a good description: water moving over rocks would make splashing, rippling sounds; these sounds would be heard when the brook was not frozen. In the second stanza the poet looks beyond the immediate scene. He hears or imagines beneath the frozen surface the babble of water which promises the coming of spring with its color and movement. The last line will most likely be selected as a good example of alliteration.
4. The poem “The Sound of Water” is an easier poem and children should have no difficulty in categorizing the various sounds.

### Page 107

- 1-3 The children are encouraged to use their senses as well as their imaginations. They might for example, use sight, sound, taste, touch, and smell words to create a six-line poem about an icicle. See Mostly Writing in this guide.
5. Science is integrated with language in this activity. Although it is a simple experiment, take the opportunity to review the necessary research skills: record the question; decide on the procedure to be used in the experiment; record the results; state a conclusion; share the conclusion with others.  
When water freezes, it increases its volume by one-eleventh. For example, when 11 cubic inches of water freezes, 12 cubic inches of ice forms. Thus, ice is lighter than water and will float in it.
6. Ice starts to melt into water when the surrounding temperature goes above 32°F. But until all the ice is melted, the temperature of both the water and the unmelted ice remains at 32°F.

### Page 109

3. For more information on animal tracks, children may be referred to *The New Book of Knowledge — A* or to *Childcraft, Volumes 4 and 9*.

### Page 110

1. Discuss the poem with the children. If they do not know, tell them that a Morgan is a strong, light trotting horse first bred in New England. The poet suggests that the horse was unfamiliar with snow and was frightened by it.
2. The poet states that the horse “isn’t winter-broken.”
3. Aluk, like the Morgan horse, was at first puzzled and probably uneasy about the snow. He stayed close to his mother, but gradually he moved away from her protection as he became accustomed to the new whiteness. Unlike the horse, he “ended up having a fine time.”

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# STARTING POINTS

## Learning Objectives in

	Pages	Talking Listening	Moving Acting	Valuing	
	112-115	Describing personality of St. George Hypothesizing solution to a problem Supporting opinion with reason Inferring size and appearance of dragon Listening to others when discussing how to costume a dragon	Using facial expressions and body actions to indicate feelings	Discussing fairest way to choose sacrifice victim	
	116-117	Expressing opinions about being a squire Relating chivalrous characteristics to St. George Listening attentively to partner in acting situation Comparing men today with knights long ago Talking about how a person can "win his spurs"	Acting out scenes relating to chivalry Performing traditional knighting ceremony Creating a student-oriented knighting scene	Discussing chivalry Setting short-term goals Determining ease or difficulty of "winning spurs"	
	118-119	Conjecturing about weight of armor			
	120-121	Differentiating between "joust" and "duel" Stating opinions about living long ago as knight or lady	Acting out castle entertainment scene		
	122-123	Interpreting cartoon Discussing uses for pet dragon	Acting story as a radio play Acting out knight-dragon situations	Appreciating different points of view Talking about bullying situations	
	124-125	Comparing drawing to photograph Listening to classmates' ideas about origin of dragon stories			
	126	Discussing personal reactions to description of lizard Comparing descriptions of "dragon" Evaluating descriptions in article	Acting out scene with dragon		
	127	Comparing dragon to mechanical objects			
	128-131		Organizing and performing play		
			64		

IN LANGUAGE  
“Knights and Dragons”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
	<p>Listing rules of chivalry past and present</p> <p>Describing purpose of each part of armor</p> <p>Writing descriptions Writing story ending</p> <p>Writing comparisons</p> <p>Completing sentences using metaphors Writing poem</p> <p>Cooperating with other groups to write play</p>	<p>Reading legend <i>St. George and The Dragon</i></p> <p>Encouraging reading by listing related books</p> <p>Reading and interpreting poem</p> <p>Reading stories showing different points of view</p> <p>Reading and discussing poems that use metaphors</p> <p>Adapting story into play</p>	<p>Using dictionary to find out alternate meanings</p> <p>Identifying words relating to knight's armor Making illustrated picture dictionary</p> <p>Defining "tournament"</p> <p>Reading humorous story</p>	<p>Finding out about people who were knighted Learning about the knighting ceremony today</p> <p>Learning about use of weapons</p> <p>Following instructions to build castle Learning about duels</p> <p>Reading magazine article for information Locating places on map</p>
		65		



- Fiction — “Philbert the Fearful”
- Nonfiction — Feudalism
- Poem — “Thunder Dragon”
- Nonfiction — How About a Dragon for a Pet?
- Legend — “St. George and the Fiery Dragon”
- Fiction — “The Knights of the Silver Shield”
- Poem — “Knights and Ladies”

SPIR SELECTIONS

LITERATURE

- “The Laughing Dragon”
- Making story into play
- Acting out play

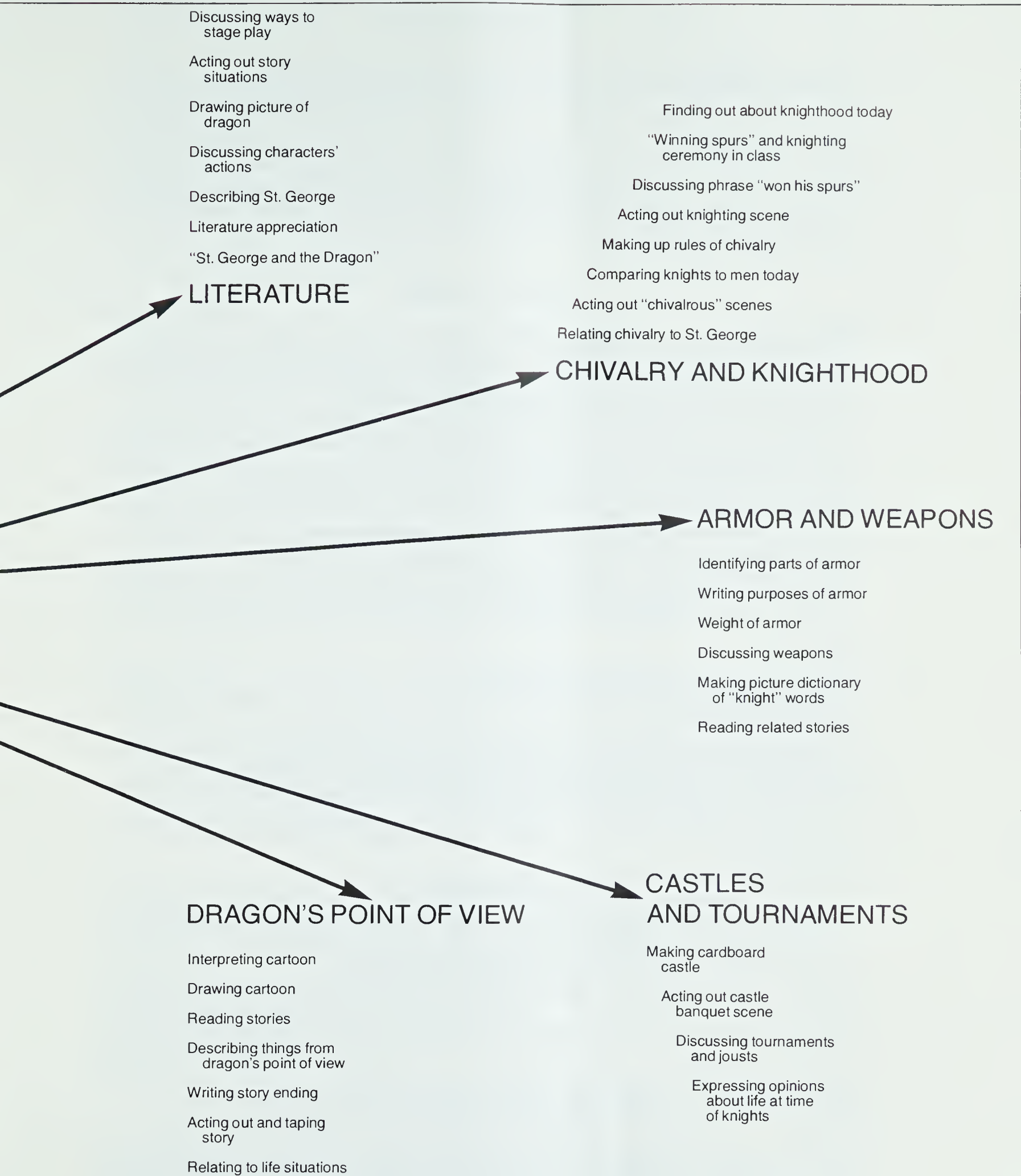
Knights and Dragons

DRAGONS AND MECHANICAL OBJECTS

- Poems — “A Modern Dragon”
- “The Toaster”
- Interpreting poem
- Completing comparison sentences
- Writing poem

KOMODO DRAGON

- Reading about Komodo Dragon
- Locating Komodo Island on map
- Discussing possible origin of dragon stories
- Comparing descriptions of dragons
- Making up descriptions of dragons
- Acting out meeting with Komodo dragon



# Knights and Dragons

## Overview of Theme

This social studies theme about knights and dragons begins with the classic story “St. George and the Dragon.” After a discussion about the chivalrous qualities of St. George, the theme moves on to a study of knights — their training, the Rules of Chivalry they adopted, the ceremony of knighthood. Pictures of armor and weapons are starters for building a vocabulary related to the era of knights. As a special project, children might build a model castle and plan a medieval entertainment. The theme also includes — in contrast to the usual knight-dragon story — two story excerpts told from the dragon’s point of view, and ends with a humorous story that can be presented as a play.

## Notes on Activities

### Pages 112-114

The old English legend of “St. George and the Dragon” introduces students to both a knight and a dragon. Before reading the story, encourage the students to talk about stories they have read or movies they have seen about knights and dragons.

1. For each adjective chosen to describe St. George, have the students find lines in the story to support their choice. They might then write “because” sentences using the adjectives they have chosen and giving supporting reasons, for example, “St. George was brave because he was not frightened of the dragon.”
2. Children should be given every opportunity to express and defend their opinions and beliefs. To encourage the valuing process, promote an “open” atmosphere in which children feel free to present a variety of judgments. Often, of course, the discussion will lead children to appreciate different points of views and to decide that there are no black and white answers. In this story, for example, the father sacrifices his daughter but he does so to save the city. Was he right? Was he wrong?

### Pages 116-117

These activities integrate history with language.

1. Children might do research on the subject of knights and knighthood in order to expand the information given here.
2. These acting activities continue the valuing process. One of the objectives of having children role-play specific situations is to have them appreciate another’s viewpoint.
- 5-8. An historical event becomes real to children when they have an opportunity to reenact it and to relate it to their own lives.
9. (a) Francis Chichester — knighted in 1967 for solo navigation around the earth in the boat *Gypsy Moth IV*.
9. (b) Winston Churchill — knighted in 1953, the Order of the Garter, for devoted service to sovereign and country; Margot Fonteyn — knighted in 1956, Dame of the Order of the British Empire, for services to ballet; Arthur Conan Doyle — knighted in 1902 for works defending the British policy in the Boer War. He was also the creator of Sherlock Holmes, detective; Laurence Olivier — knighted in 1947 for services to the theater.
9. (c) Men receive the title of Sir, and their wives are called Lady; women receive the title of Dame.
9. (d) The knighting ceremony is called an investiture and is performed by the reigning monarch.

### Pages 118-119

Reference books on knights would be particularly helpful in these vocabulary activities.

### Page 120

2. The planning for this presentation might be carried on throughout the development of the theme, and the “entertainment” acted out as a culminating activity.



3. (a) The early tournaments — around the 1100's — resembled real battles between knights. The later tournaments were more social occasions, with ladies present.
3. (c) A duel was a fight between two knights on horseback. They wore heavy armor and as they rode toward each other, each tried to drive his lance through his opponent.
3. (d) A joust was a sport in which opponents tried to knock each other from their horses. In a joust a knight used a blunted wooden lance.

### Pages 122-123

It is important to see situations from different points of view. The reading excerpts provide a humorous look at knights and dragons, but this time from the dragon's point of view. Have the children note that the story on page 123 was written by a student.

2. Questions such as these are helpful for children who have difficulty in starting to write stories.
3. Encourage children to feel proud of their written work. A story that is "good enough" to tape gives its creator a sense of importance.

### Pages 124-126

The factual material on the Komodo dragon relates myth to fact.

1. Both excerpts describe the Komodo dragon. The first selection, however, gives factual information about the dragon's size, appearance, and habits. In the second selection the writer uses colorful description and comparisons to give the reader a vivid mental picture of the dragon.
2. Children talk about the writer's descriptions before attempting to create their own comparisons. Point out that some comparisons use the word *like*; for example, "encased in hide like polished gravel." Most children will know that this kind of comparison is called a simile. Although it is not essential to teach the term *metaphor* at this level, you should have children realize that some comparisons are made without the word *like*; for example, the dragon is described as if it is a power shovel.

### Page 127

These two poems are excellent examples of metaphorical language.

- 4-5. Students might be given a choice of these activities.

### Pages 128-131

Have the students read the story for enjoyment. After they have read it, ask them to comment on it. Did they like it? Why or why not? Did they think it was funny? If so, which parts were funny?

1. The students will need help to convert the story into a play. Refer them to the radio play on page 137 or to other plays that may be available and have them notice the format. Talk about the ways in which a play differs from a story, for example, the need to transfer thoughts into conversation, the need for simple props, and so forth.

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	Pages	Talking Listening	Moving Acting	Valuing	
	133	Relating chapter title to photograph; making judgment Making up names for bears Discussing Indian name for grizzly bear Differentiating between fact and opinion			
	134	Interpreting information in news article Evaluating sources of information			
	135	Listening to others in acting situation	Acting out scene in photograph Putting on puppet show		
	136				
	137-138		Acting out radio play		
	139				
	140				
	141	Comparing life of bears in zoo with life in natural environment Making judgments about zoos		Appreciating advantages and disadvantages of zoos Making up list of zoo rules for people and bears	
	142-143				
	144-145	Listening to partner in acting situation Interpreting cartoons Making inferences about sequence of events related to cartoons	Acting to demonstrate inferences	Working with a group to prepare lesson for another class	
			70		

IN LANGUAGE  
“Stop, I Can’t Bear It!”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
	<p>Applying understanding of expressions to cartoons</p> <p>Listing safety rules relating to black bears</p> <p>Writing conversation</p> <p>Writing story from bear’s point of view</p> <p>Writing limericks Adapting fairy tale to modern times — in play form Writing photo caption</p> <p>Writing conversation</p>	<p>Appreciating poem</p> <p>Reading radio play</p> <p>Reading article for information about grizzly bears</p> <p>Comparing poems Encouraging reading for pleasure</p>	<p>Understanding figurative language — bear expressions</p> <p>Discussing and writing similes Using hyphenated words as adjectives</p> <p>Discussing origin of Jasper’s name</p>	<p>Reading for information — possible origin of word “bear” Checking information in reference materials</p> <p>Locating and organizing information on black bear Drawing conclusions from information</p> <p>Preparing report on grizzly bears, using outline form</p> <p>Using different sources to find information on polar bears</p> <p>Preparing and presenting lesson on bears, incorporating facts, stories, and visuals</p>
		71		



Poems — Limericks

Legend — “The Bear Who Stole the Chinook”

Cartoon — Jasper

Photo Study — The Metro Toronto Zoo

Poem — “My Brother Bert”

Fiction — “An Ice-Baby is Born”

Poem — “A Warning About Bears”

## SPIR SELECTIONS

Stop,  
I Can't Bear It!

## BEAR CARTOONS

Interpreting and discussing cartoons — bear facts

Writing conversation between bear and cubs

Acting out cartoon

Preparing group lesson on bear facts

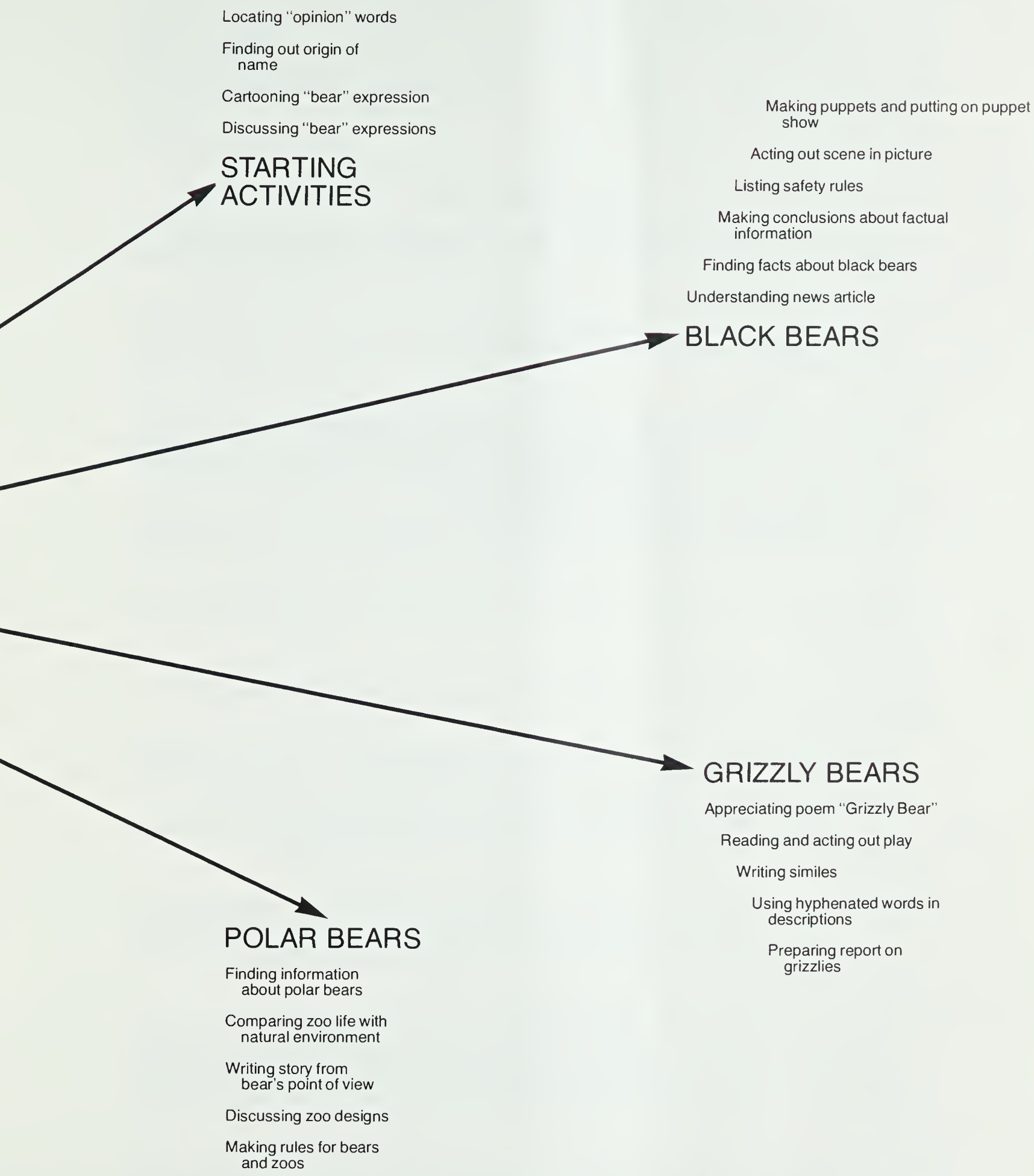
## LITERATURE

Poems and prose about bears

Writing limerick

Rewriting *The Three Bears* as modern play

Writing photo caption



# Stop, I Can't Bear It!

## Overview of Theme

Facts and fiction about bears are explored in this natural science theme. A newspaper article is the starting point for research to determine whether black bears are dangerous. Some information about the grizzly bear is given in a radio play, and additional information is obtained from reference materials. The polar bear is the focal point for a discussion about the advantages and disadvantages of zoo life. The final pages in the theme are devoted to the lighter side of bears — in limericks and cartoons.

## Notes on Activities

1. Talk about the picture and expression “Stop, I Can’t Bear It!” and encourage children to appreciate the play on words. Have children use a dictionary to find other meanings for the word.
4. (c) The author states that “Nobody knows for certain how...but it could have happened something like this.” Stress the importance of distinguishing between opinion and fact. Talk about other words that may be used to show uncertainty for example, *maybe*, *probably*, *perhaps*, *possibly*.

### Page 134

2. The concept of distinguishing between fact and opinion, between fact and fiction, is continued in this activity. Discuss the need to use more than one source of information and to find information that is as up to date as possible.
3. The information obtained might be presented in a chart.
4. Having recorded the factual information obtained, children are then given the opportunity to apply what they have learned in a creative activity.

### Page 135

Children who are not ready to do extensive research will be more comfortable with some of these activities.

### Page 136

Read the poem for enjoyment. You might ask children to explain the meaning of the last line.

### Pages 137-139

Discuss with the students the format of a radio play. Some questions for discussion might be: Have you heard a play on the radio? Are props or costumes used in a radio play? How do you know where the scene takes place? What information does a narrator give you?

As the students act out the radio play, draw their attention to the words in italic type after the speaker’s name — they give information on how the lines should be said.

### Page 139

1. Refer students to Simile in the Handbook. If similes are unknown to your students, introduce the activity by asking them for expressions such as “soft as silk,” “smooth as glass,” “warm as toast.” Explain that in talking people often use the same similes, but that writers try to think of new comparisons.
2. Note that the hyphenated words are adjectives.
3. Make sure that children list what they have already learned about grizzlies before commencing their research. If children have not had too much experience in doing research and preparing reports, take some time to review Outline, Research Guide, and Written Report in the Handbook. The final reports might be presented to the class at the end of the theme.

### Page 140

Have students list any other questions they would like answered about polar bears. Small groups could undertake to answer certain questions, and then the information could be shared. Again, the presentation could be made at the end of the theme.



1. This is a question that may be answered too quickly by children. In listing advantages and disadvantages, they will be more likely to arrive at a reasoned conclusion.
2. Having listed the advantages and disadvantages of life in a zoo, the children are now given the opportunity to use this information in imaginative writing activity.
3. (b) As a follow-up activity, students could draw a plan for a zoo, or build a model.

### **Pages 142-143**

Reading for enjoyment should be a part of every theme. Children might be given a choice of activities.

### **Page 144**

1. Some children may think that only encyclopedias and reference books are sources of factual information on a topic. Remind them that the radio play "The Grizzly Bear" was a story but that it also told the reader facts about the grizzly. Point out that cartoons, too, have provided factual information.
7. This culminating activity could be expanded to have groups of children present the reports they have already done on the black bear, the grizzly bear, and the polar bear.

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	Pages	Talking Listening	Moving Acting	Valuing	
	147	Discussing origin of myths; comparing myths with scientific explanations Listening to myth			
	148-150	Listening attentively to myth			
	151	Locating and categorizing information in story Comparing characteristics of gods and humans; supporting answers with material in story Listening to classmates' experiences Talking about dwelling place for god of sleep	Acting out scene from story		
	152-153	"Reading" illustrations to find information about gods and goddesses Asking questions to determine identity of god Listening carefully to classmates' questions Telling story about god			
	154-155	Listening critically to sound effects Inferring reasons for Prometheus' actions	Miming scene from "Prometheus;" creating own background music	Making judgment about Prometheus' action Discussing obedience and disobedience Assessing the value of rules	
	156-157	Discussing moral of myth Listening to classmates' experiences	Using myth as basis for acting scenes Miming specific actions of King Midas	Discussing "greed" Talking about punishment — just and unjust	
	158	Discussing use of names from mythology for manufactured products today			
	159	Inferring characteristics of Daedelus Comparing story character with sculpture figure			
	160-161	Sharing myths with classmates		Appreciating literature from different cultures	
			76		

IN LANGUAGE

“Zeus Is Hurling His Thunderbolt”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Creating contrasting moods of quiet and noise Writing story about dreams Completing a cinquain</p> <p>Writing imaginary diary entry Inventing gods and writing story or poem about them</p> <p>Writing a conversation Writing poem about a difficult decision</p> <p>Showing understanding of phrase “Midas touch” by listing situations Writing story about situation in which someone is disciplined</p> <p>Listing objects named after mythological characters Making an advertisement</p> <p>Writing explanation myth</p>	<p>Listening to an explanation myth</p> <p>Applying information in story to art work</p> <p>Reading short myth “Prometheus”</p> <p>Reading short myth “King Midas”</p> <p>Learning about Daedalus Appreciating characteristics of Daedalus</p> <p>Comparing explanation myths about thunder and lightning Encouraging reading of myths</p>	<p>Selecting suitable words to create a mood Choosing appropriate descriptive words</p> <p>Finding out word origins related to names of gods Discussing words derived from specific root words Determining meanings of phrase “halcyon days”</p> <p>Talking about meaning of phrase “Midas touch”</p> <p>Choosing appropriate names from mythology for certain objects Using attention-getting phrases in advertising</p> <p>Noting words to describe Daedelus</p>	<p>Making a chart about Greek and Roman gods and goddesses</p> <p>Locating information on atmospheric temperatures</p>	
		77			



Proverbs — “In Russia, the People Say . . .”

Myths — “I Wonder Why There Are Seven Days  
in a Week?”

Myths — Myths Written by Children

Myth — “The Trojan Horse”

Myths — “Once Long Ago”

Poem — “V Is For Valhalla”

## SPIR SELECTIONS

## MYTHS AROUND WORLD

Greek and Nigerian explanations  
of thunder and lightning

Locating Norse myth

Finding scientific explanation  
for occurrence

Writing myth

Reading myths

Zeus  
Is Hurling  
His Thunderbolt

## LITERATURE

“Daedalus”

Discussing character

Relating to sculpture

Relating character  
to product

## GODS AND PRODUCTS

Relating characteristics of  
gods to products and symbols

Inventing names for products

Inventing products and symbols  
for names of gods

Writing ad for product

Comparing myth and scientific  
explanation of phenomena

Finding out about  
origin of myths

## UNDERSTANDING MYTHS

Writing cinquain

Writing story about dreams

Drawing picture of Hypnos's home

Writing descriptions

Discussing caves as places of sleep

Acting out story scene

Humans and gods in myths

Listening to Greek myth

"How the Kingfisher Came to Be"

## LITERATURE – EXPLANATION MYTH

## RECOGNIZING GODS AND GODDESSES

Making charts of  
Greek and Roman gods

Associating gods and objects

Assuming identity of a god

Writing humorous stories

Relating gods' names to  
words in our language

## VALUES IN MYTHS

"Prometheus" and "Midas"

Acting out story scenes

Discussing obedience

Talking about rules

Listing rules of obedience  
at home and school

Writing conversation

Writing poem

Talking about Midas touch  
and greed

Writing about personal  
experience

Discussing punishment

Writing story involving  
form of punishment

# Zeus Is Hurling His Thunderbolt

## Overview of Theme

The theme “Zeus is Hurling His Thunderbolt” opens with the questions “What is a myth?” and “Why throughout the ages has man created myths?” A suggested answer is that many happenings that could not be explained were attributed to the work of superhuman gods, and the myth “How the Kingfisher Came To Be” is included as an example. This myth and short excerpts about Prometheus and Midas are starting points for discussing the human and non-human characteristics of gods and for relating the values they illustrate to life today. Included also are vocabulary activities related to words in mythology and to the use of mythological characters in advertising. The theme ends with the writing of explanation myths and further reading.

## Notes on Activities

### Pages 146-147

Zeus (Jupiter in Roman mythology) was the king of the gods. From his throne atop Mount Olympus he ruled over the other gods and the men in the universe. The eagle was Zeus’s special messenger, and when he was angry he hurled thunderbolts down upon the earth. Zeus’s brother Poseidon (Neptune) ruled the sea and his brother Hades (Pluto) ruled the underworld. Zeus married his sister Hera (Juno), the goddess of marriage. Other sisters were Hestia (Vesta), goddess of hearth and home, and Demeter (Ceres), goddess of the harvest. Zeus had many children — Ares (Mars), god of war; Athena (Minerva), goddess of wisdom; Apollo, god of the sun; Artemis (Diana), goddess of the moon; Aphrodite (Venus), goddess of love; Hermes (Mercury), the messenger of heaven; Hephaestus (Vulcan) god of fire.

In the illustration on these two pages some of the gods mentioned above are shown: Zeus is atop Mount Olympus hurling a thunderbolt, with his wife Hera at his side; Hades rules the underworld; Poseidon is dashing across his sea kingdom. The other gods will be referred to later in this theme.

### Page 147

2. The sun does not move across the sky; it is stationary. It appears to move across the sky because the earth rotates on its axis once every twenty-four hours, and different parts of the earth face the sun for varying lengths of time. If necessary, have children review this information in a reference book.

### Pages 148-149

Having discussed the origin of explanatory myths, the children have an opportunity to read one. Have students find a picture of a kingfisher before you read the story to them.

1. (a) Hera, wife of Zeus, is a goddess. Iris is Goddess of the rainbow, and Hypnos is God of sleep.
1. (b) The brother of Ceyx dies and when Ceyx sets out to consult with the gods he drowns in a storm. Halcyone is unable to find out what has happened to him until Hera helps her. In summary, the humans cannot control events. Hera, on the other hand, is able to send Iris to the cave of Hypnos, and Iris makes Hypnos agree to send the ghost of Ceyx to Halcyone. Hera is able to change Ceyx and Halcyone into kingfishers. The gods have superhuman powers.
2. Hera feels sorry for Halcyone (page 149, paragraph 2). Hera changes Halcyone into a kingfisher so that she can fly with Ceyx (page 150, paragraph 5). Iris is frightened and only dares to go to the cave of Hypnos because Hera had sent her (page 149, paragraph 4).
4. Read the paragraph to the children so that they can appreciate the effect of the words on the mood of the description.
4. (b)-(c) Children might choose to write one of the descriptions. Have the descriptions read aloud so that students can talk about the differences in moods.
7. Refer students to Cinquain in the Handbook.



### Page 152

1. (b) The answers are: god of the sun — Apollo; god of war — Ares (Mars); god of fire — Hephaestus (Vulcan); god of the sea—Poseidon (Neptune); goddess of love and beauty—Aphrodite (Venus); god of the underworld — Hades (Pluto); goddess of agriculture — Demeter (Ceres); goddess of the rainbow — Iris; messenger of the gods — Hermes (Mercury); blacksmith of the gods — Hephaestus (Vulcan); goddess of hearth and home — Hestia (Vesta).
2. The objects usually associated with these gods and goddesses are: Artemis — a bow and golden arrows; Apollo — a chariot; Poseidon — a trident; Iris — a rainbow; Hermes — a caduceus — a wand with little wings, around which are twisted two snakes.
3. (a) Symbols associated with some other gods are: Ares — a wild boar and a bloodstained spear; Hephaestus — a quail; Aphrodite — a dove; Demeter — a poppy; Hera — a cow.
3. (b) Remind the students that the parts of the story they illustrate should highlight the main parts in the tale. Students might work together in pairs to tell the story and project the drawings. Refer them to *Storytelling in the Handbook*.

### Page 153

1. March is named after the Roman god Mars (Ares); June after the Roman goddess Juno (Hera).
2. (a) Other words are: *hypnosis*, *hypnotist*, *hypnotism*, *hypnotic*, *hypnotist*, *hypnotized*, *hypnotizing*, *hypnotically*.
2. (b) Words derived from Somnus are: *somnambulate* (and its derivatives); *somnolent* (and its derivatives); *insomnia*.
2. (c) The word *halcyon* comes from the Greek words for *kingfisher*. Halcyon days are tranquil, happy days.

### Page 155

- 1-3. This discussion focuses on the topic of obedience. The concept is first discussed in relation to the story and then in relation to the personal experience of the children.

### Page 156

- 1-2. These acting activities require students to consider an incident from different viewpoints.

### Page 157

Again the concept of greed is considered in relation to the myth and then applied to the children's own lives. Varied answers should be expected.

### Pages 160-161

As a culminating activity, children use what they have learned about gods, superhuman acts, and story "lessons" to write their own explanation myths.

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## STARTING POINTS

### Learning Objectives in

	Pages	Talking Listening	Moving Acting	Valuing	
	163	Talking about imaginary creatures Singing song "The Unicorn"			
	164-165	Listening to poem Predicting conclusion of poem			
	166	Discussing content in article Drawing conclusions about sightings of "Snowman" Predicting own reaction to sighting of "Snowman"	Acting out sighting of "Snowman"		
	167	Comparing sizes of footprints			
	168-169				
	170-171	Discussing content of news article Listening to others in acting situation Judging validity of reasons for opinion Suggesting further arguments to support opinion	Acting out scene about Sasquatch		
	172-173	Comparing eye-witness accounts of Loch Ness Monster Comparing own description of picture with eye-witness accounts Listening to each other in interview	Acting out interview scene	Appreciating that people have different points of view	
	174-175	Evaluating material from different sources Giving reasons to support argument for and against			
	176	Conjecturing about information in news article	Role-playing hoax scene		
	177	Interpreting drawing	Acting out scenes suggested by drawing		
	178	Discussing content of story excerpt Making up alibis		Talking about telling fibs	
	179	Discussing reasons for inventing monsters			
			82		

IN LANGUAGE

"If You Don't Watch Out . . ."

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
	<div>Listing unusual creatures</div> <div> <div>Writing ending for poem</div> <div>Writing conversation between two imaginary creatures</div> <div>Describing picture of monster</div> </div> <div>Writing humorous poem</div> <div>Writing poem about "Snowman"</div> <div>Designing advertisement</div> <div> <div>Describing photograph</div> <div>Writing story from a specific point of view</div> </div> <div>Recording factual information in a log</div> <div>Writing limerick</div> <div>Writing a "fantastic tale"</div>	<div>Appreciating humorous poem "The Glunk that Got Thunk"</div> <div>Reading and discussing student's poem</div>	<div> <div>Making up names for fanciful creatures</div> <div>Using colorful adjectives and verbs</div> <div>Using descriptive words</div> </div> <div> <div>Listing descriptive words</div> <div>Analyzing words with suffix "logy"</div> </div> <div> <div>Distinguishing between words used to indicate fact and speculation</div> </div>	<div>Using maps and reference materials</div> <div>Making picture collection of feet for montage</div> <div>Organizing information from different sources in order to make comparisons</div> <div>Using maps</div> <div>Planning building of monster</div>
		83		



Photo Study — The Greatest  
Monster of Them All

Photo Study — Frankenstein  
Creates a Monster

Cartoon — Doug Wright's Family

Nonfiction — "Fishes  
Dangerous to Man"

Photo Study — Who Would Dare  
Disturb the Sleep of a Mummy?

Nonfiction — *The Beast of Baluchistan*

Photo Study — Werewolves

Poem — "The Hippocrump"

Folk Tale — from *The Dictionary  
of Magical Beasts*

Poem — "Not Me"

SPIR SELECTIONS

If You Don't  
Watch Out...

MONSTERS IN LITERATURE

Discussing story excerpt

Making up alibis

Writing "fantastic" tale

Reading stories

Building own monster

LOCH NESS MONSTER

Reading eye-witness accounts

Charting information in accounts

Reaching conclusions about chart  
information

Writing description of photo

Acting out interview scene

Writing story about Ness family

Locating Loch Ness on map

Discussing words that indicate  
fact and opinion

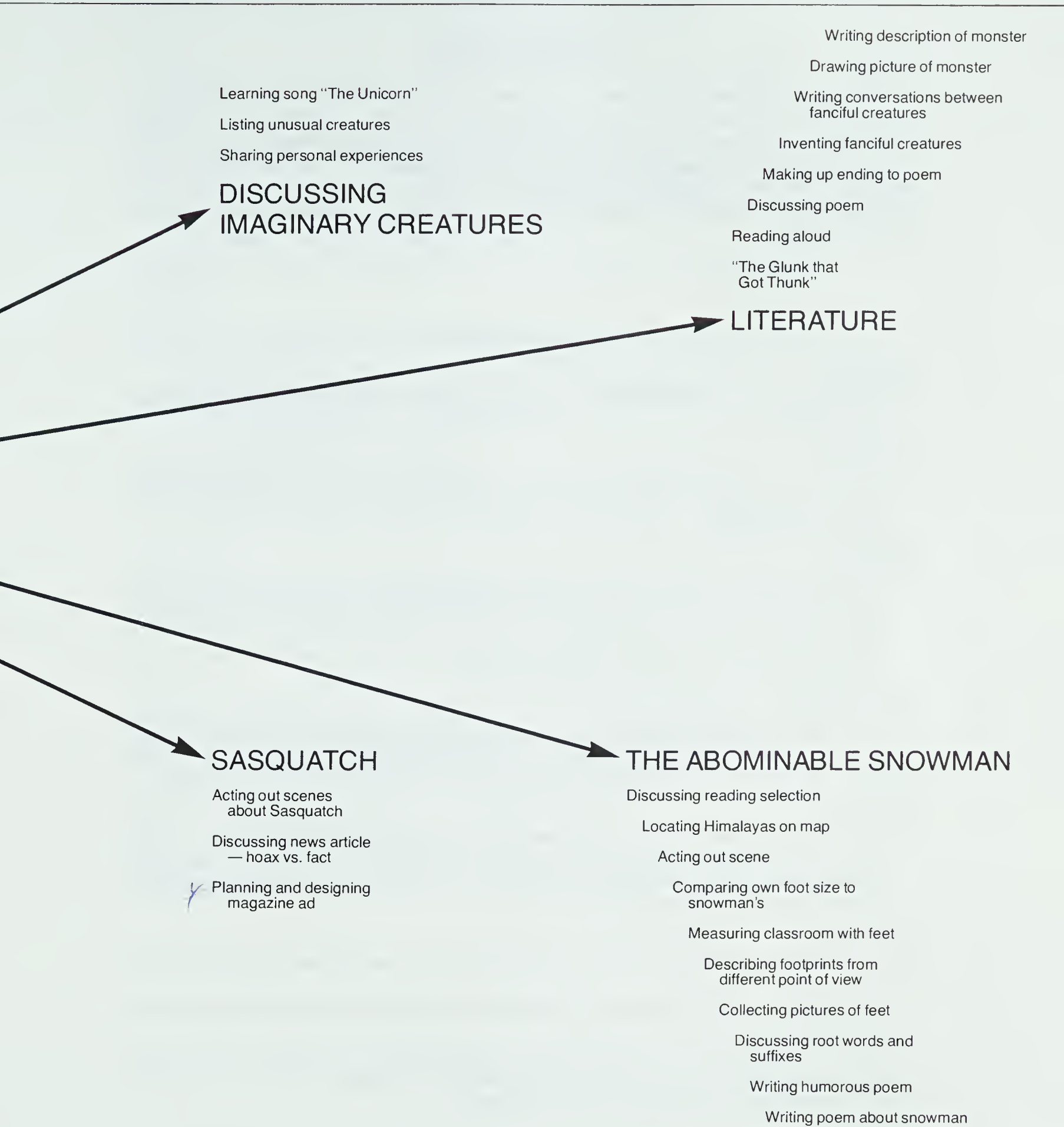
Keeping log

Listing pros and cons about  
Nessie's existence

Reading humorous poem

Discussing news article

Acting out hoax scene



# If You Don't Watch Out . . .

## Overview of Theme

The focus in this theme is on real and imaginary monsters and the consideration of what is real and what is not real, what is fact and what is opinion, what is valid and what is not valid. Informational selections, poetry, and newspaper clippings about the Abominable Snowman, the Sasquatch, and the Loch Ness Monster are starting points for language activities that encourage children to differentiate between relevant and irrelevant evidence, to evaluate sources of information, to reconcile different points of view, to present arguments for and against a theory.

## Notes on Activities

### Page 162

Have the students read the title and look at the picture. Then ask them how they would complete the title.

### Page 163

4. A unicorn is a mythical horselike animal with a single horn growing from the center of its forehead. If a recording of the song is available, have the students listen to it as well as sing the song themselves.

### Page 165

- 1-5. The activities are sequenced to provide maximum motivation for writing. Children read the poem, discuss it, predict an ending, make up their own fanciful creatures, draw pictures of them, and then write colorful descriptions. After the children have done their first drafts you might work with them to improve their sentences by selecting appropriate adjectives and verbs. See Mostly Writing in this guide.

### Pages 166-167

In these activities and in subsequent ones, children will be weighing the evidence for and against the existence of the Abominable Snowman, the Sasquatch, and the Loch Ness Monster. This information might be summarized on a class chart as the theme progresses.

### Page 166

2. It is possible that people have seen a bear. At certain gaits bears place the hind foot partly over the imprint of the forefoot, making a large imprint that looks like an enormous human footprint. Specimens of hair alleged to have come from the Abominable Snowman have proved to be hair from bears or yaks.

### Page 167

- 1-2. It is easier for students to visualize comparisons if they have concrete objects in front of them.
5. A montage is an artistic arrangement of pictures or parts of pictures designed to express one main idea.
6. (a-b) The activity can be expanded to include such words as *aerobiology*, *anthropology*, *astrology*, *audiology*, *chronology*, *geology*, *graphology*, *sociology*.
6. (c) Refer the students to Limerick in the Handbook.

### Page 168

Both the poem and the drawing are by student David Lape.

### Pages 170-171

The Sasquatch were known originally to the Indians, who described them as hairy monsters between 7 and 9 feet tall, of subhuman appearance, with wide flat noses and abnormally long arms. They are believed by the Chehalis Indians of the Harrison Lake area to be descendants of



two bands of giants who were almost exterminated in battle many years ago. However, search expeditions have explored the Harrison Lake area without success.

#### **Page 171**

7. The section Advertisement in the Handbook has some suggestions on how to write an ad. Encourage the students to refer to it.

#### **Page 173**

1. A chart is an ideal method for listing information that is to be compared and evaluated.
3. The interviewer should have a list of prepared questions but should be ready to modify the questions as the interview proceeds, depending on the responses. This oral language activity therefore requires organization, listening skills, and creative thinking skills. Have the students refer to Interview in the Handbook.
4. If necessary, review the story writing check list prepared in "Things That Go Boomp in the Night."

#### **Page 175**

2. Learning to differentiate between fact and opinion is an important critical thinking skill. Students should be alert to the kinds of words that indicate opinion or uncertainty, for example, *maybe*, *probably*, *possibly*. These words as well as other words and phrases might be listed for reference in writing activities.
4. Evaluating information and drawing conclusions are important thinking skills. As suggested, work with the students for this activity.

#### **Pages 176-177**

The Loch Ness Monster is treated humorously in the activities on these pages.

#### **Pages 178-179**

Two starting points are given; students could choose to do activities related to one of the starting points and then share their results.

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	Pages	Talking Listening	Moving Acting	Valuing	
	181	Discussing feelings about climbing trees Listening to classmates tell about experiences		Sharing experiences with class-mates	
	182-183	Observing details in comic strip Stating opinions about comic strip Imagining what comic strip characters are saying	Acting out scenes from comic strip		
	184-187	Listening appreciatively to poetry excerpt Forming opinion of Robin Hood's character from poem Making a tape-slide show of poem Listening to synchronize slides and tape recording	Miming scene in Sherwood Forest	Making value judgments about Robin Hood	
	188	Making observations about leaves			
	189				
	190	Discussing moods created by poem Choosing title for picture			
	191	Listening to poem Talking about feelings created by poem Comparing two poems; conjecturing about poet's reasons for writing poem			
	192-193	Expressing feelings about poems			
			88		

IN LANGUAGE  
“Every Time I Climb A Tree”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<div>Completing sentences</div> <div>Writing dialogue for character in comic strip</div> <div>Creating own comic strips</div> <div>Writing poem about falling leaves</div> <div>Recording change in trees in diary</div> <div>Writing descriptive poem or paragraph</div> <div>Writing about imaginary walk</div> <div>Writing haiku</div>	<div>Appreciating poem</div> <div>Listening to excerpt of a poetry version of <i>Robin Hood</i></div> <div>Reading poem</div> <div>Appreciating classic poem “Stopping by Woods on a Snowy Evening”</div> <div>Introduction to poetry form of <i>haiku</i></div>	<div>Selecting words and phrases to describe falling leaves</div> <div>Discussing effective descriptions</div>	<div>Finding leaf-shaped objects to display</div> <div>Listing trees in neighborhood in chart form</div>	
		89			



Fiction — from *Owls in the Family*

Nonfiction—from *How to Grow Your Own Trees*

Poem — “The Cabin”

Fiction — *Leopard Bait*

Instructional — Fun with Leaves

Fiction — “The Strange Bird”

Poem — “Have You Seen Trees?”

Poem — “Tree”

## SPIR SELECTIONS



## HAIRY POETRY

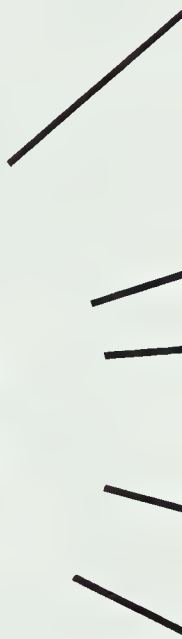
Reading and discussing haiku

Writing haiku

Making Japanese-type scroll



# Every Time I Climb a Tree



## TREES AND MOOD

Discussing mood in poem

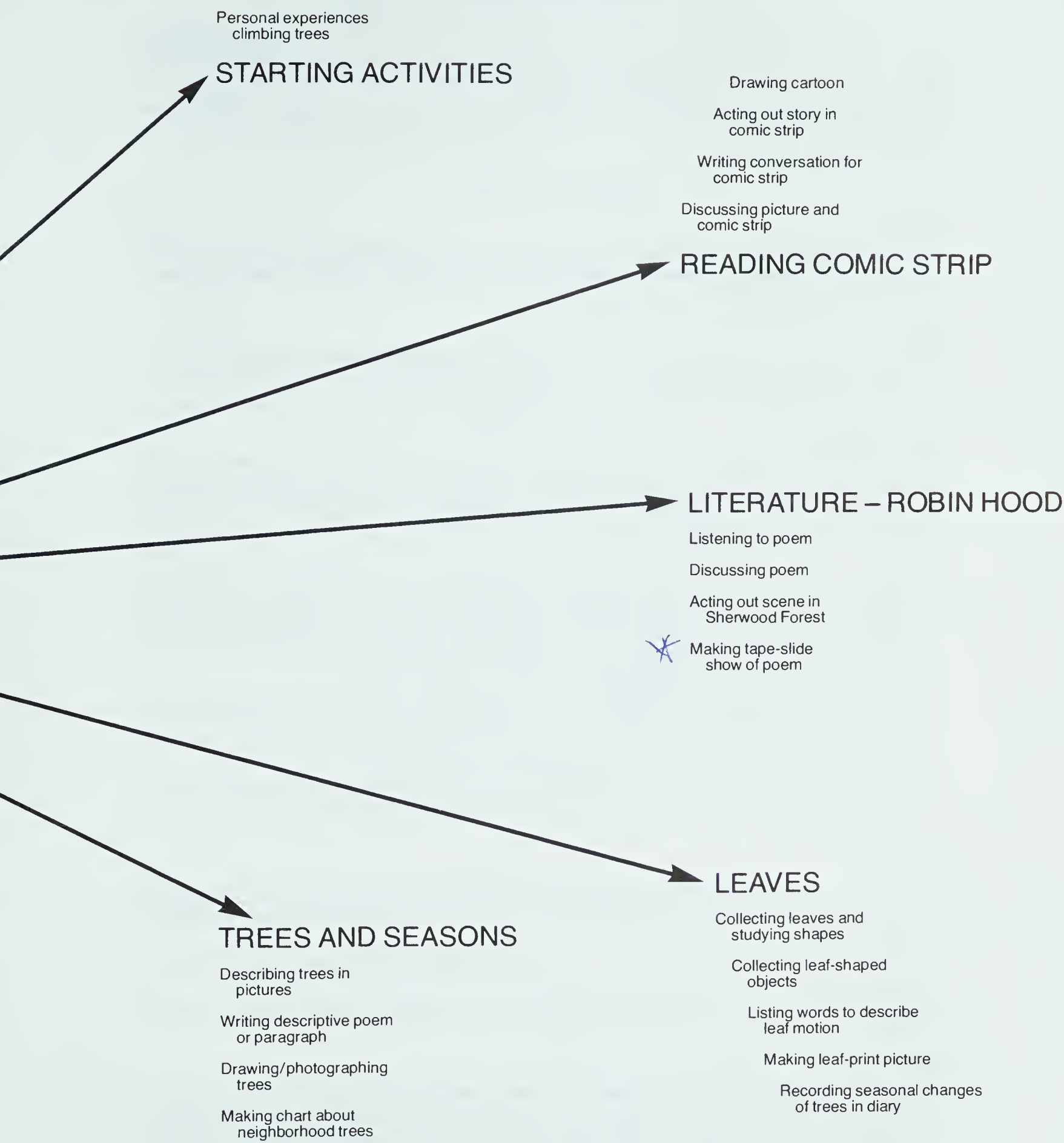
Drawing picture

Writing title for picture

Listening to poem

Discussing poem

Writing poem or story about walk in woods



# Every Time I Climb a Tree

## Overview of Theme

This natural science theme centers around trees — trees in poetry, in photographs, in cartoons. The students share their feelings about trees; read about how Robin Hood met Little John and recreate scenes in Sherwood Forest; collect leaves and make a leaf-print picture; record changes in trees; use colorful language to describe trees; discuss mood in poetry, read and write haiku.

## Notes on Activities

### Page 181

1. Have children study the picture and read the poem. Ask them if they agree with the poet. Do they like to climb trees? Do they like to climb them for the same reasons as the poet does? Are there other good reasons for climbing trees?

### Page 182

- 5-7. Children must make inferences about the situation and what the father is saying.
8. Remind children that dialogue should sound real and the words should be appropriate. Starting points are given for children who have difficulty in thinking of a situation to illustrate.

### Pages 184-187

The adventures of Robin Hood have long been popular with children. It is suggested that you first read the poem aloud as some of the language may be unfamiliar to the students. Before you read the poem, ask the students what they already know about Robin Hood. Give them an opportunity to share their information.

### Page 187

1. Before children attempt to answer the question, talk generally about the poem to make sure they understand it. Some words that might need explanation are: *tarry, bade, sapling, staff, carcass, quarterstaff, fallow-deer, transpose, trysting, blithe, bounteous*. Have children support their opinions of Robin Hood by references to specific lines.
- 3-4. In answering these questions, children must make value judgments. Allow them to discuss freely, but be ready to introduce into the discussion factors that they may overlook, for example, poor people in England during the twelfth and thirteenth centuries did not have the benefits of the various social services Canadians have today.
6. This activity requires the children to work co-operatively both in the planning and presentation of the tape-slide show. As a follow-up activity, you might read the rest of *Robin in the Greenwood*.

### Page 188

- 1-4. If children are to write easily and effectively they must develop a questioning approach about the things around them. Activities such as these compel children to observe carefully before they write.
- 5-6. Children might be given a choice of activities. Poems and leaf-print pictures could be displayed together.
7. Children who need to practice their observation skills might be asked to keep a weekly record, either as a group or individual activity.

### Page 189

1. This activity would lend itself to sentence building. The basic sentence pattern in the second sentence is "The tree had branches." Put this sentence on the board and have children suggest adjectives that could describe the tree. Ask them for words that might be combined to make hyphenated adjectives. Have them volunteer words to describe the word *branches*. For more information on the use of modifiers in building sentences, see *Mostly Writing* in this guide.
2. The words and phrases listed in the previous activity will help children to write poems and paragraphs.

- 3-4. These activities might be combined in a class research project that could be undertaken at this point in the theme, as a culminating activity, or any time when it is possible for the children to go on a neighborhood “tree walk.” Small groups could be responsible for different tasks — taking photographs, sketching trees, recording information.

#### **Pages 190-191**

These poems lend themselves to the introduction of the term mood if it is unfamiliar to children.

1. Encourage children to talk freely about how the poem makes them feel, and to pick out supporting words and phrases. For example, some children might consider the mood a sad one; it is a different kind of tree, its trunk is old, it continues to look at the poet as she runs away.

#### **Page 191**

1. The poem creates a feeling of mystery — where is the poet going? why does he stop? a feeling of quiet and peace — the snow is falling and the only sound seems to be the bells of the horse.

#### **Page 192**

These activities introduce the form of haiku to students.

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## STARTING POINTS

### Learning Objectives in

	Pages	Talking Listening	Moving Acting	Valuing	
	195-197	Discussing story content Developing facility in story telling Listening to add to story		Appreciating Indian stories Making up stories to teach values	
	198	Making inferences from picture	Using mask to act out legend		
	199	Discussing content of article Supporting answers with reasons Using masks to describe feelings about an occurrence Listening to classmates		Discussing personal feelings in specific situations	
	200-201	Reading news article for facts Reaching conclusions based on factual material Discussing "sympathetic magic"	Miming snowshoe dance and buffalo dance Communicating ideas non-verbally in dance	Appreciating importance of dance in Indian culture	
	202-203	Perceiving dominant characteristics of animals Listening to classmates tell stories about family totem			
	204	Listening appreciatively to poems Categorizing poems Comparing poems			
	205	Comparing poems Discussing meaning of poem			
	206-207	Discussing mood of prayer		Appreciating Indian spiritual beliefs	
			94		

IN LANGUAGE  
“Tell Us A Story”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Listing personal feelings</p> <p>Writing free verse</p> <p>Writing story about totem-pole figure</p> <p>Writing poem in free verse</p>	<p>Reading Indian legend Encouraging reading of legends</p> <p>✕ Viewing related film</p> <p>Reading story and then watching film of story presented as ballet</p> <p>Reading totem-pole story</p> <p>✕ Imagining setting of poem as it is read aloud</p>	<p>Discussing meaning of idiomatic expression</p> <p>Completing word pictures of movement</p> <p>Learning about personification</p> <p>Locating words and phrases that describe specific feeling Choosing words to describe Dan George</p>	<p>Finding out about Pauline Johnson</p>	
		95			

Poem — "Speed"

Nonfiction — "The Smoking of  
the Peace Pipe or Calumet"

Poem — "To a Deer, Slain  
by a Hunter"

Poem — "There is bannock in  
the morning"

Nonfiction — from *Potlach*

Poem — "The Scarecrow"

Poem — "O Great Spirit"

Fiction — *Wild Bird*

Poem — "My moccasins have  
not walked . . ."

Poem — "What Do I Want?"

Poem — "Simple was my lodge  
of birch . . ."

## SPIR SELECTIONS

# Tell Us a Story

## INDIAN POETRY

Grouping and comparing  
poems

Visualizing scenes in  
poems

Writing free verse

Reading and discussing  
prayer

## INDIAN TOTEM POLES

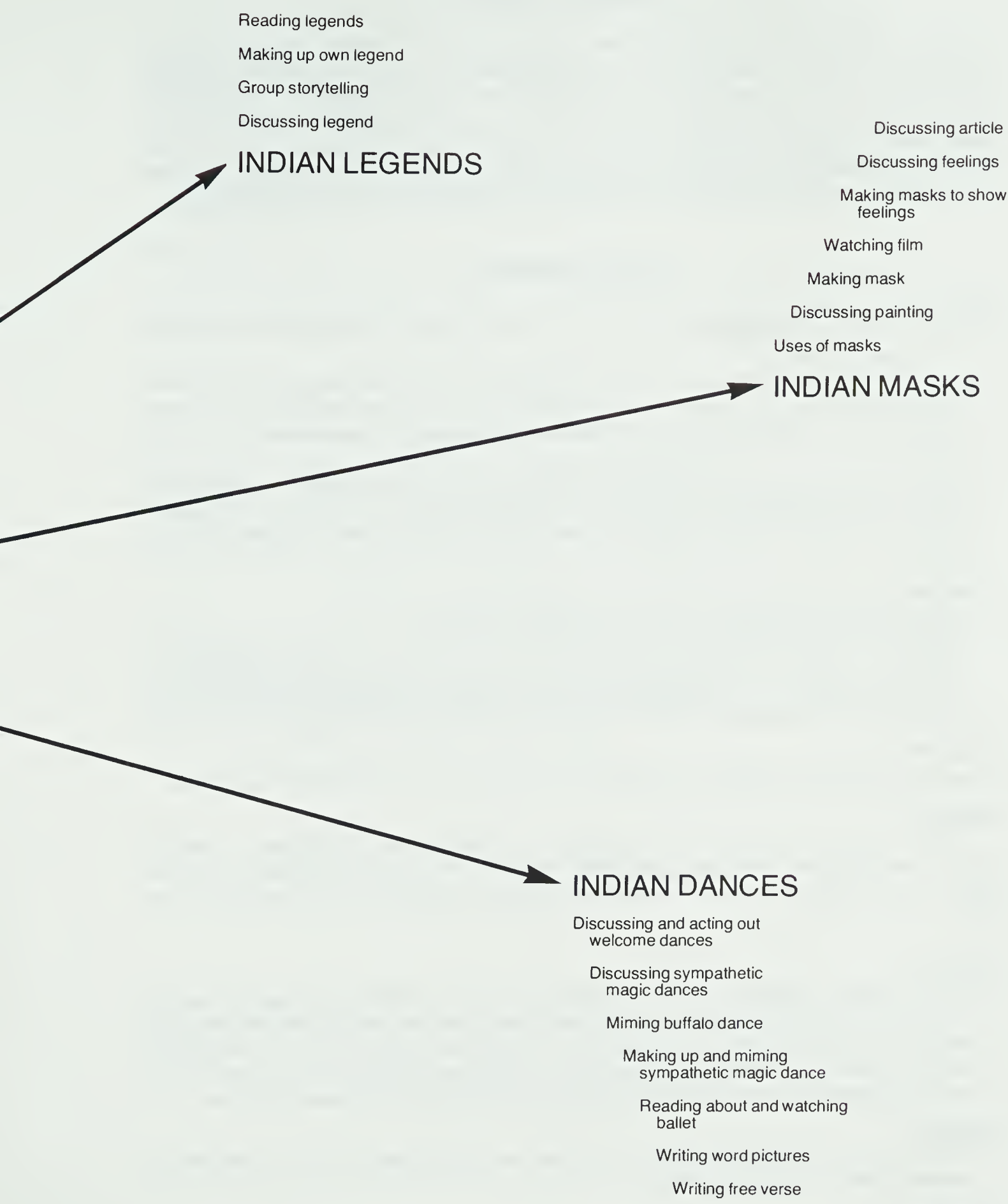
Characteristics of totem  
figures

Designing totem figure  
for legend

Making up story about  
totem figure on pole

Drawing totem pole of  
own life

Telling story of own  
totem figures





# Tell Us a Story

## Overview of Theme

This social studies theme explores Indian culture and some of the ways in which that culture is expressed. Legends, masks, dances, totem poles, poetry — all were means by which Indians explained things in nature, taught their children, asked for help from their gods, recorded their family histories. The legend “How Fire Came to the Indians” is the starting point for storytelling activities. A discussion of feelings follows the making of masks. Acting activities are the outcome of reading about Indian dances. Children are encouraged to write their own totem pole stories after reading a totem pole story. Poems by Indians lead children to write their own.

## Notes on Activities

### Page 197

2. After children have re-read the story to find specific parts, they might take turns to re-tell the story in their own words.
3. A structured group activity such as the one described here is particularly good for children who are unused to storytelling. The story may be written on the board as it is told. The written version will provide opportunities for evaluation of the sequence, the vocabulary used, and so forth.
4. After working with you to develop the story in the preceding activity, children should now be able to work independently in small groups or individually. Suggest that they must organize their stories and that it might be helpful to write a few notes for reference as they tell their stories.

### Page 198

1. Hallowe'en masks are probably the most familiar to children.
2. Paul Kane (1810-1871) was an Irishman who grew up in Toronto. After studying abroad, he returned to Canada and was given permission by the Hudson's Bay Company to travel in the company's territory. From the numerous sketches he made, Kane created over a hundred oil paintings. Many of the masks worn by the dancers depicted birds and animals.

### Page 199

3. (a) The list of feelings will provide children with notes for the oral language activity in 3 (c).

### Page 200

The painting “The Snowshoe Dance” was described by the artist, George Catlin, “. . . at the falling of the first snow . . . they sing a song of thanksgiving to the Great Spirit for sending them a return of snow, when they can run on their snowshoes . . . and easily take the game for their food.”

### Page 201

4. (a) The buffalo supplied not only essential food but also clothing, cooking, and eating utensils, and building materials. The buffalo robe was the winter garment and also served as floor coverings and sleeping bags; hides were used for moccasins, leggings, belts, and tunics. The stomach of a buffalo made a water bucket or cooking pot, and buffalo horns were used as drinking cups. Tipi covers were made from hides.

### Page 202

- 3-4. As in previous storytelling activities, children are encouraged to refer to their written stories or notes, or to their drawings.

### Page 204

2. Like the haiku, these poems are short and describe a concise picture.
4. Most children find it easy to write about topics in nature. Ask them to think of more unusual nature topics, for example, an ant, a weed, a blade of grass. Have them refer to Free Verse in the Handbook.

## Page 205

1. The poem "Lady Icicle" is about nature. Unlike the Indian poems, it presents several pictures of the coming winter. Both this poem and the Indian verses describe objects in nature as if they were human: Little Lady Icicle dreams, wakes, and sings; in the Mescalero Apache verse the sunbeams are boys wearing shoes; in the Nootka poem it is suggested that the sun might get tired.
2. The shaking of the pillow might be an image for the northern lights. The land freezes as winter advances from the north.
4. Pauline Johnson (Tekahionwake) was born in 1862 on the Six Nations Indian Reserve. She traveled across Canada and gave hundreds of recitals of her poetry. Her collected poems were published under the title *Flint and Feather*; and she is also well known as the author of *Legends of Vancouver*. She died in Vancouver in 1911.

## Page 206-207

The mood created by the photograph complements the prayer by Chief Dan George. Although much of the material in this theme is about Indian culture of the past, children should be aware of the maintenance of that cultural heritage by Indians today.

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# STARTING POINTS

## Learning Objectives in

	Pages	Talking Listening	Moving Acting	Valuing	
	209	Defining meaning of "hero" Listening to classmates in discussion Discussing photographs		Sharing definitions of heroes Listing qualities of heroes	
	210	Talking about why people react as they do in certain situations Giving opinions about a person's action Giving on-the-spot account Listening in interview situation	Acting out scene of heroic deed	Developing awareness of differences in peoples' reactions	
	211	Discussing content of Letter to Editor Giving reasons to support opinion	Acting out scene described in Letter to Editor		
	212-215	Listening to classmates' experiences Comparing story character with boy in news article.	Presenting scene between boy and his mother	Discussing bravery and personal qualities of story characters	
	216-217	Listening attentively in discussion Recognizing characteristic of courage in different people Applying understanding of "courage" to photographs		Defining "courage" Relating courage to fear and heroes	
	218-221	Discussing meaning of sentence in story Relating personal qualities to statements made by story character			
	222	Talking about why people want to explore Giving reasons for opinions		Making value judgments about explorers and astronauts	
	223	Discussing famous first words Making up "first words" for imaginary situation	Acting out scenes related to "first words" situations		
	224-225	Suggesting forms of recognition for outstanding acts Preparing an award ceremony		Discussing whether or not heroes should be rewarded	
	226	Determining purpose and content of newspaper headlines			
	227	Presenting a hero pageant Listening to classmates' descriptions of hero being portrayed		Summarizing and/or redefining meaning of "hero"	
			100		

IN LANGUAGE  
“What’s A Hero?”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Writing photo caption</p> <p>Writing conversation between boy and mother Completing comparisons — similes</p> <p>Expressing idea of courage in a sentence</p> <p>Writing description of story character</p> <p>Writing newspaper headlines Writing newspaper report</p> <p>Choosing a hero to write about</p>	<p>Reading story about boy's heroic action</p> <p>Reading and interpreting poem “Courage”</p> <p>Reading story about a heroic character Understanding characterization through what is said</p>	<p>Choosing words to suit an action</p> <p>Locating similes in story</p> <p>Defining meanings of selected words Choosing antonyms</p>	<p>Making class collection of pictures and articles about heroes</p> <p>Researching information on waxworks Planning a hero pageant</p>	
		101			



- Photo Study — Young Canadian Heroes
- Legend — “The Flying Machine”
- Poem — “The Microscope”
- Poem — “The Charge of the Light Brigade”
- Legend — “The First Quest of the Round Table”
- Fiction — *A Funeral for Constable Brown*
- Poem — “A Song of Greatness”

SPIR SELECTIONS

OTHER ACTIVITIES

- Writing news headline and report
- Defining “hero”
- Planning hero pageant

RECOGNITION FOR HEROES

- Talking about being rewarded for heroic act
- Discussing forms of recognition
- Preparing award ceremony

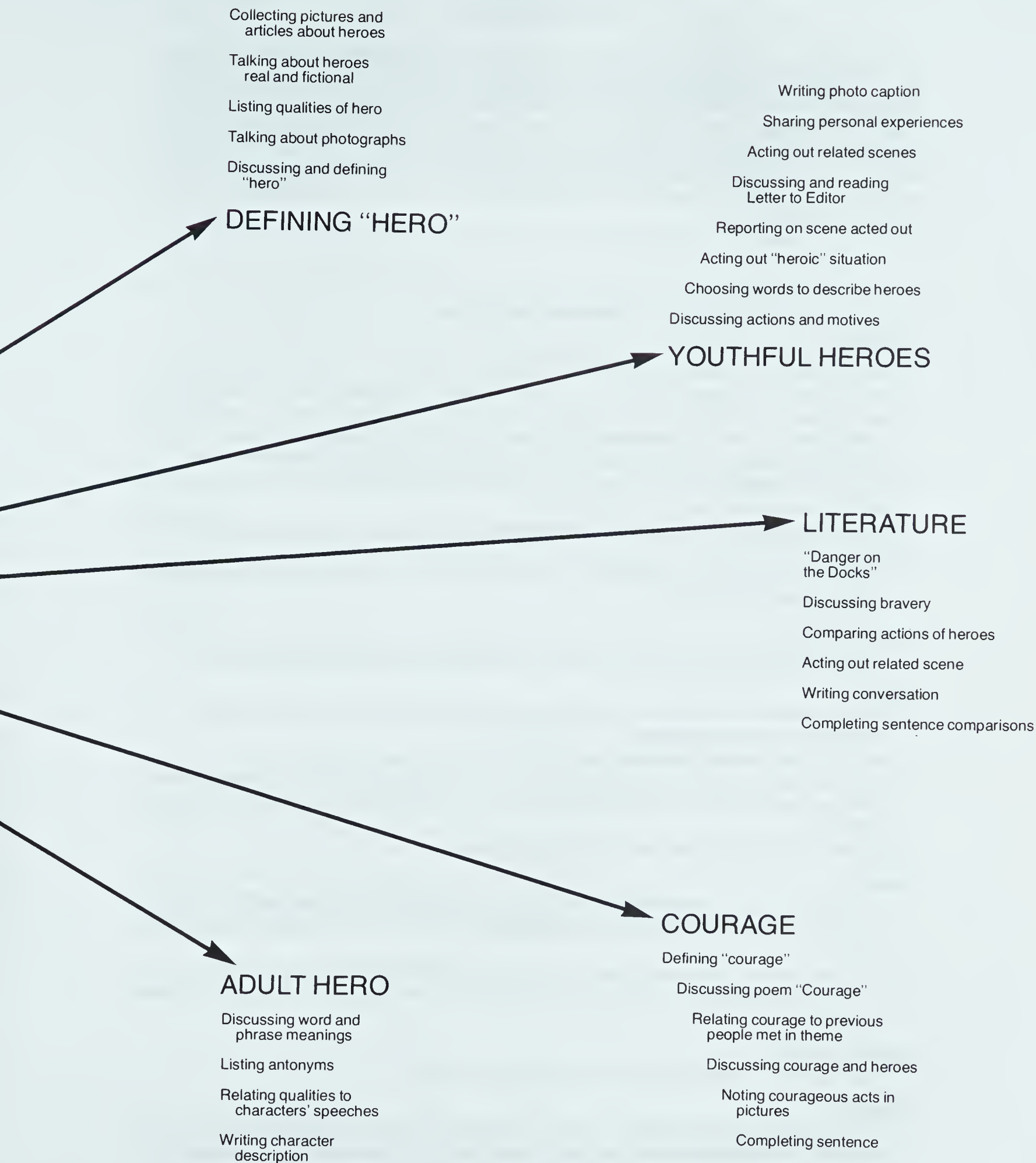
FAMOUS FIRST WORDS

- Talking about famous “first words”
- Making up “first words”
- Acting out related scenes

What’s a Hero?

MOTIVATIONS OF HEROES

- Marking achievements with plaques
- Discussing reasons for exploring
- Discussing who are heroes



# What's a Hero?

## Overview of Theme

In this human values theme, students will meet child and adult heroes — real and fictional — people who performed brave and courageous deeds and people who excelled in certain areas. After sharing their own definitions of a hero, children discuss the qualities of a hero; explore the meaning of courage through stories, poems, and photos; talk about the first words spoken by people who accomplished outstanding feats; find out about awards and recognition given to heroes; write newspaper headlines and articles about heroes. At the end of the theme, students reconsider and possibly amend their initial definition of a hero and, as a culminating activity, plan a hero pageant.

## Notes on Activities

### Page 209

1. Students begin the theme by giving their initial opinions of a hero. Probably their answers will be traditional — a person who rescues someone from a dangerous situation; a well-known sports figure; a favorite friend or relative; a storybook character. Lead students to find characteristics common to all these people and to decide on a general definition, but at this point do not attempt to broaden their ideas. Display this definition for future reference.
3. This activity might be done in small groups. The words listed could be put on a vocabulary chart for reference as the theme progresses.
4. In Activity 1, the emphasis was on the definition of a hero. Now children think about actual heroes.
6. This could be an ongoing activity throughout the theme. The clippings and pictures could be displayed on a bulletin board.

### Pages 210-211

Children first read about young heroes, with whom they can more readily identify.

### Page 210

1. Through discussion children should become aware that people for various reasons may react differently to an emergency.
2. (a) Accept all answers but encourage children to support their opinions.
2. (b) This activity can be expanded by having children use the adjectives they have chosen in “because” sentences, for example, “A person who dashes into a burning building is reckless because...”
3. (b) Refer children to News Report in the Handbook.

### Page 211

1. A Letter to the Editor is one way in which people can publicly express their opinions. Take the opportunity to look through a newspaper with the students and study the Letters to the Editor section.
2. This discussion will give children an opportunity to extend their definition of a hero to include those who quietly perform a heroic deed but who for some reason or other do not receive recognition.

### Pages 212-215

This is an easy-to-read story that most children will enjoy.

### Page 215

- 1-2. The answer to the first question — “Mark’s hand shook, but he dropped the tin can over the tarantula.” — and the sharing of personal experiences will encourage children to understand that a person who is brave can also be frightened, and may be more a hero for that reason.
3. (a) Most children will consider policemen, firemen, and rescue workers brave because they save people from being hurt or killed, or because they help people who are in accidents.

Encourage them to see, however, that someone who does his duty quietly and efficiently, for example, a policeman on traffic duty, is also responsible for helping people and might be called a hero.

4. This question now gives children an opportunity to re-consider Will Gagnon's action, and possibly to amend their first opinion.
7. (b) Many students will find it easier to write an imagined conversation after they have had an opportunity to act out the scene. If necessary, review the rules for writing conversations. See Conversation in the Handbook.
8. Students should not be familiar with the term *simile*. Encourage students to visualize the situation before writing and to think of unusual comparisons. The completed similes could be shared with the class.

#### **Page 216**

1. Encourage children to refer often not only to the dictionary but also to a thesaurus. Ask them for synonyms for the word *courage*.
- 6-8. Again, these questions are intended to broaden the children's concepts of heroism. Most children will agree that a person who is afraid can possess courage. However, they will probably appreciate that a person who shows courage is not always a recognized hero. By this time, children should be ready to explore the concept: Can a person be a hero without recognition?

#### **Page 221**

1. The doctor in the story "When the Lights Go Out" displayed a quiet heroism.
2. These words might be added to the theme vocabulary chart.
5. In this activity the students should be able to make good use of the vocabulary chart.

#### **Page 222**

- 4-6. The question here is whether a man whose accomplishment is the result of team effort is a hero. Are our future heroes more likely to be members of teams? In what areas do we still find individual heroes?

#### **Page 227**

3. Take time to summarize the conclusions children have come to about the concept of heroism. Decide whether the original definition should now be amended or expanded.

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IN LANGUAGE  
“What’s Special About Today?”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Writing own version of poem</p> <p>Creating Valentine verses and drawings</p> <p>Writing funny stories about father</p>	<p>Finding poems about Christmas</p> <p>Reading poem</p>	<p>Defining “custom”</p> <p>Discussing meaning and origin of “holiday”</p>	<p>Researching origin of Christmas symbols</p> <p>Finding out how people celebrate the New Year</p> <p>Finding out about St. Valentine</p>	
		107			







# What's Special About Today?

## Overview of Theme

This final theme is a series of mini-themes about holidays familiar to most students — birthdays, Christmas, New Year's Day, Groundhog's Day, Valentine's Day, April Fool's Day, Mother's Day, and Father's Day — as well as some special days in different parts of the world. Each mini-theme has some questions that have been included as starting points. The intention, however, of this last theme is that students should work together to develop other activities related to each mini-theme.

## Notes on Activities

The students could work on the entire theme as a class, with different groups doing different mini-themes; each mini-theme could be worked on by the entire class, with different groups each concentrating on one specific activity and then sharing their results with their classmates.

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